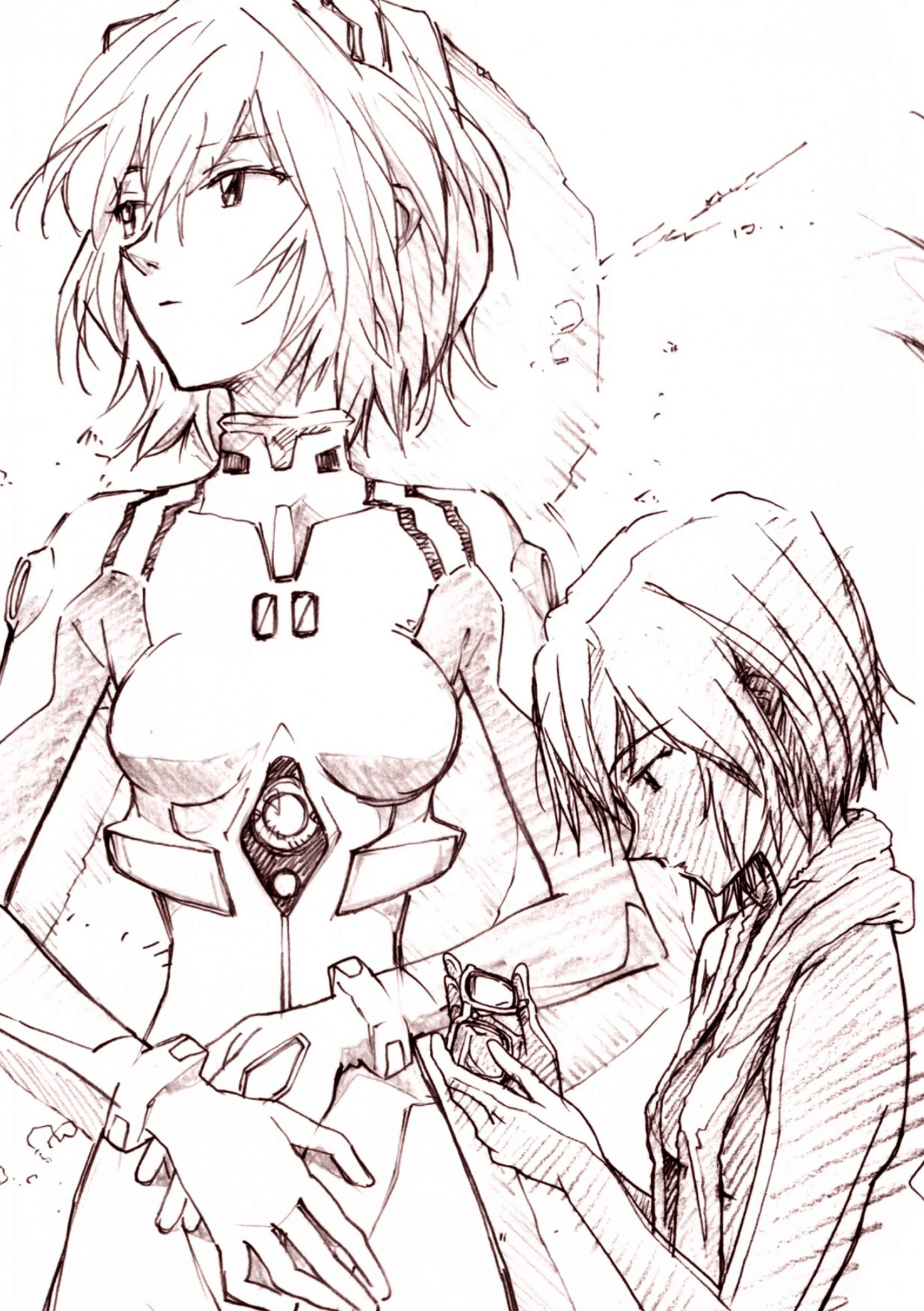




animapix
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Groundwork of EVANGELION VOL.1

gainax

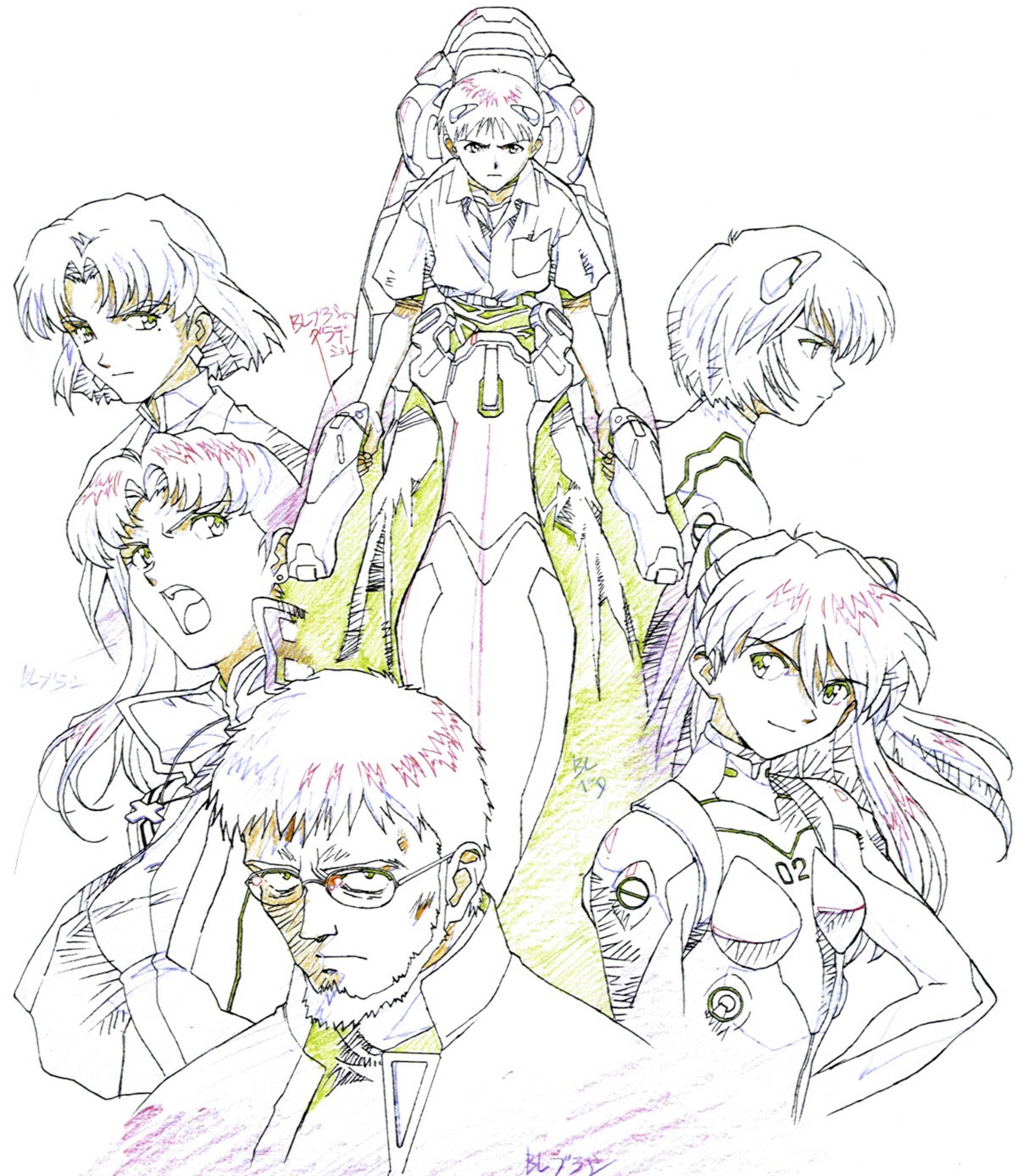


Groundwork of
EVANGELION
VOL.1

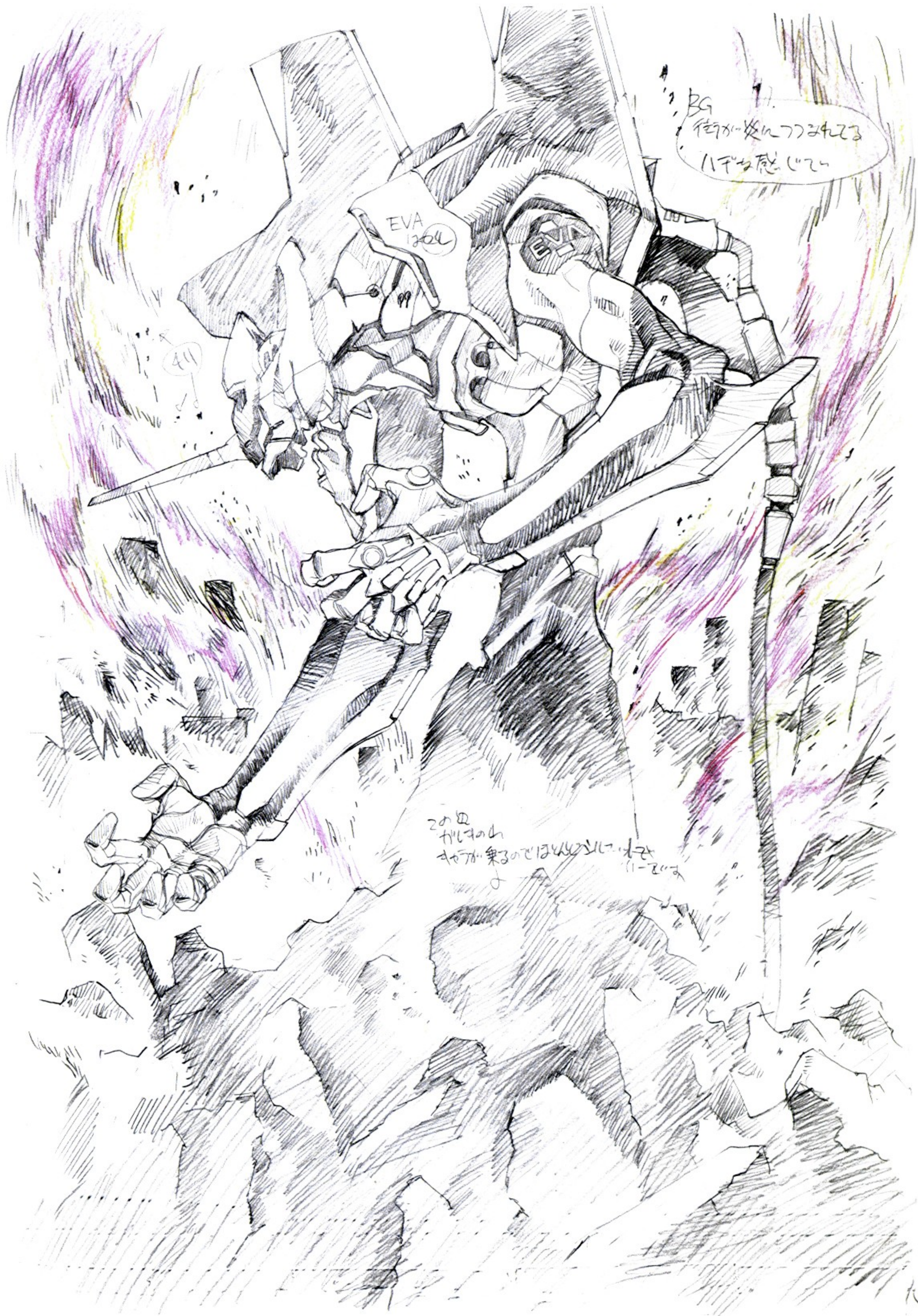
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Groundwork of EVANGELION VOL.1



BL7330
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BG
街が炎に包みこまれる
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EVA
204

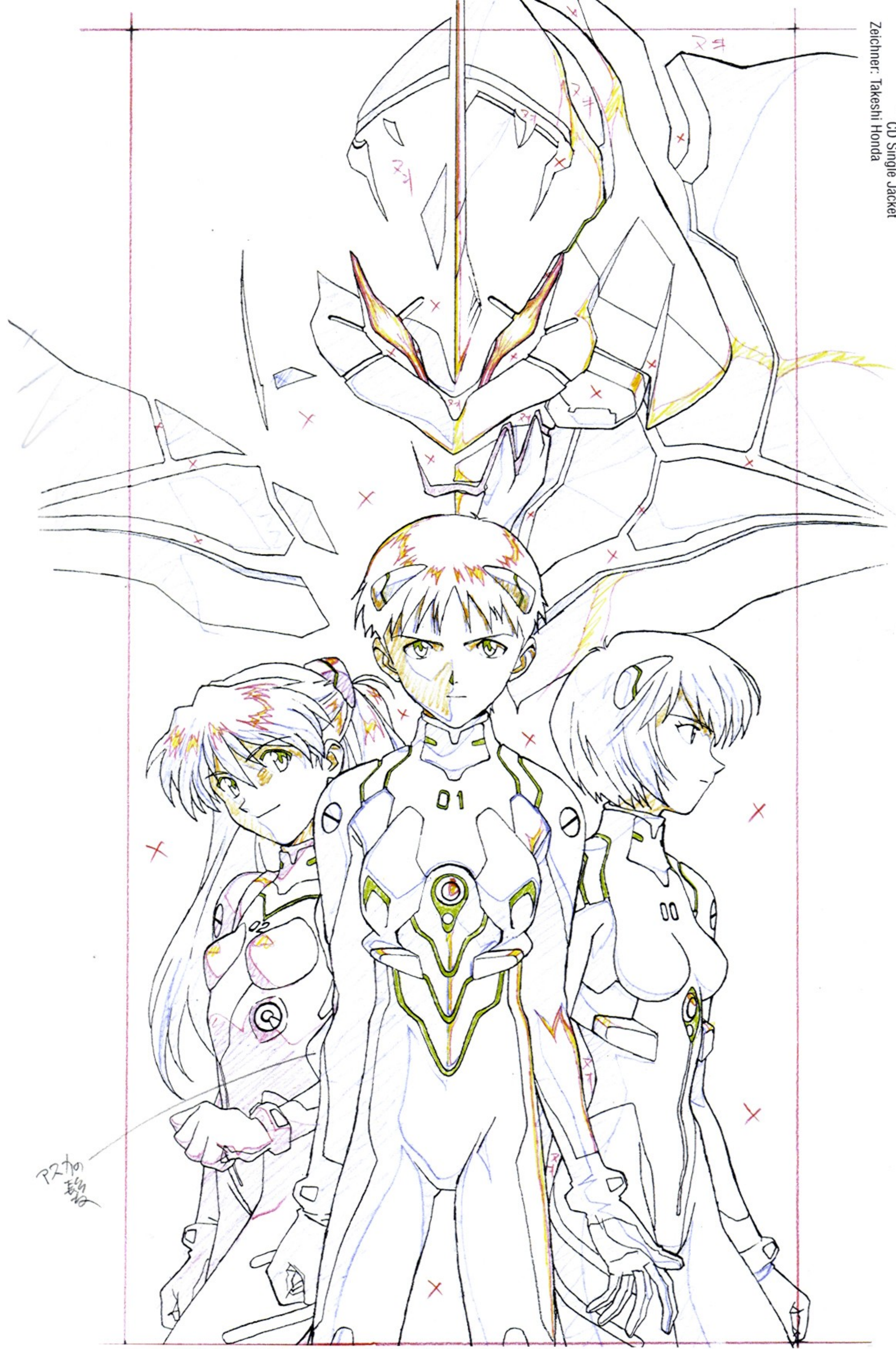
この
かたの山
アキラが乗るのではなからぬ
11-200

Ersterscheinung: als Entwurf für einen Movic-Artikel
Zeichner: Takeshi Honda

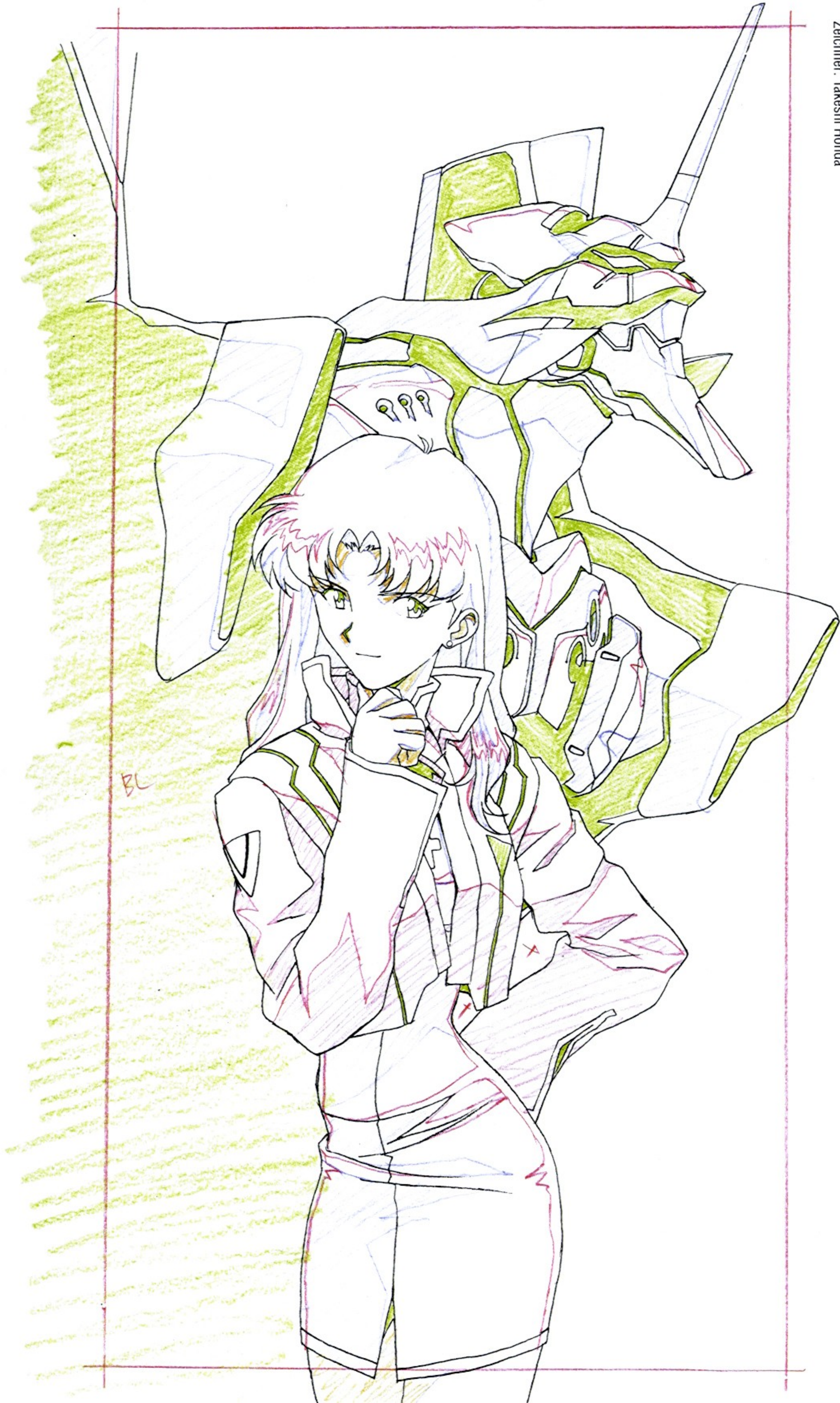




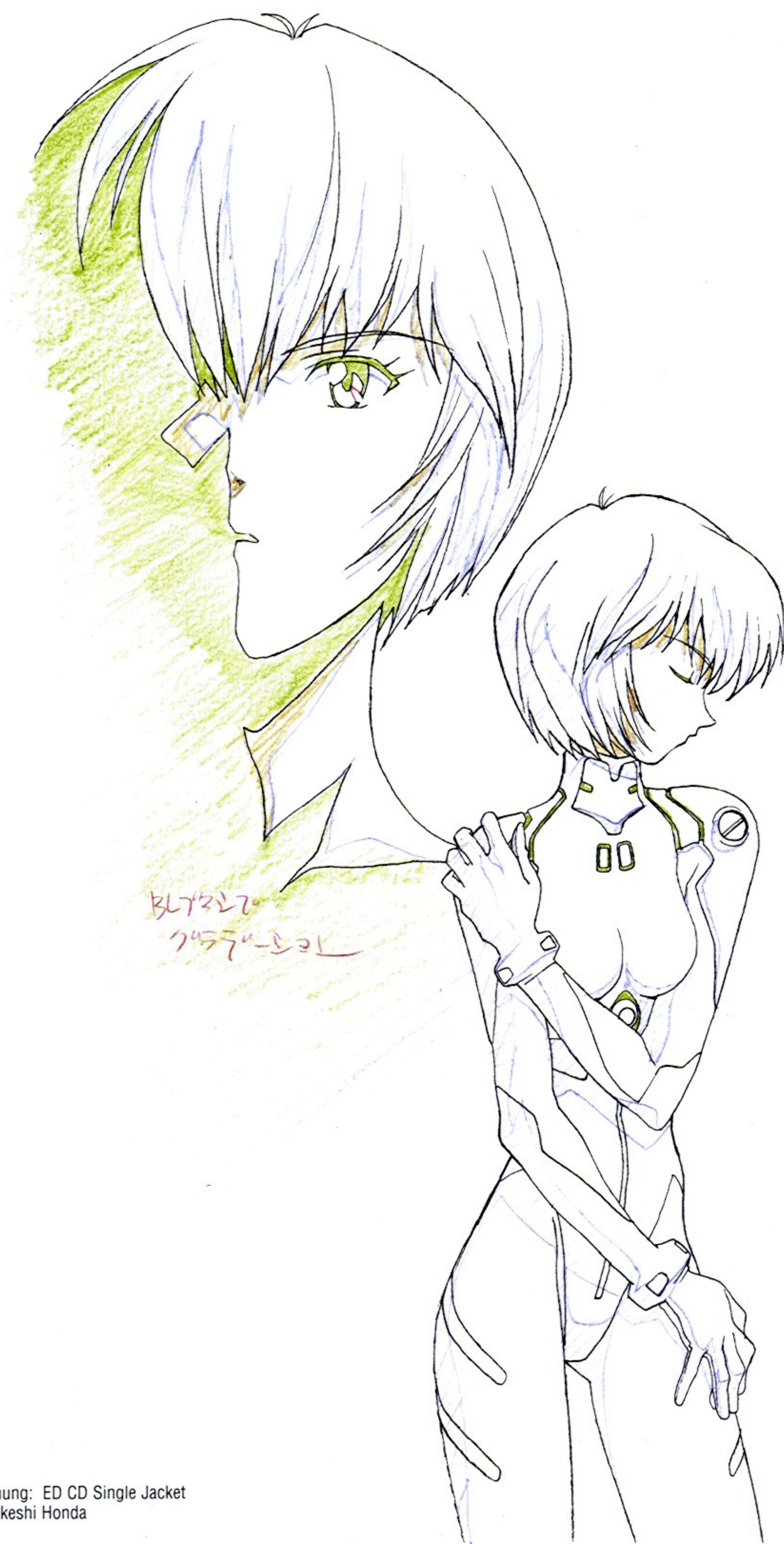














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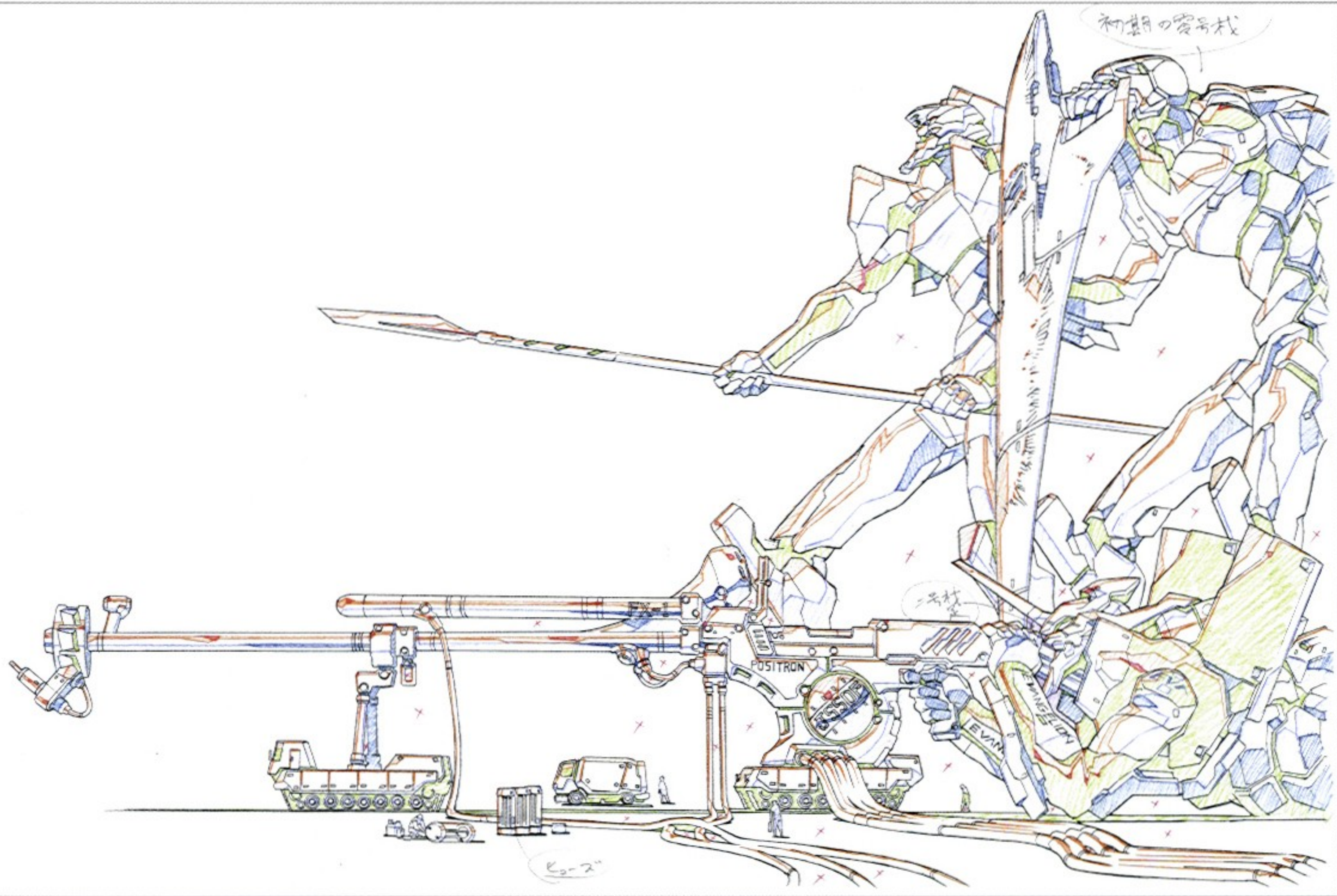




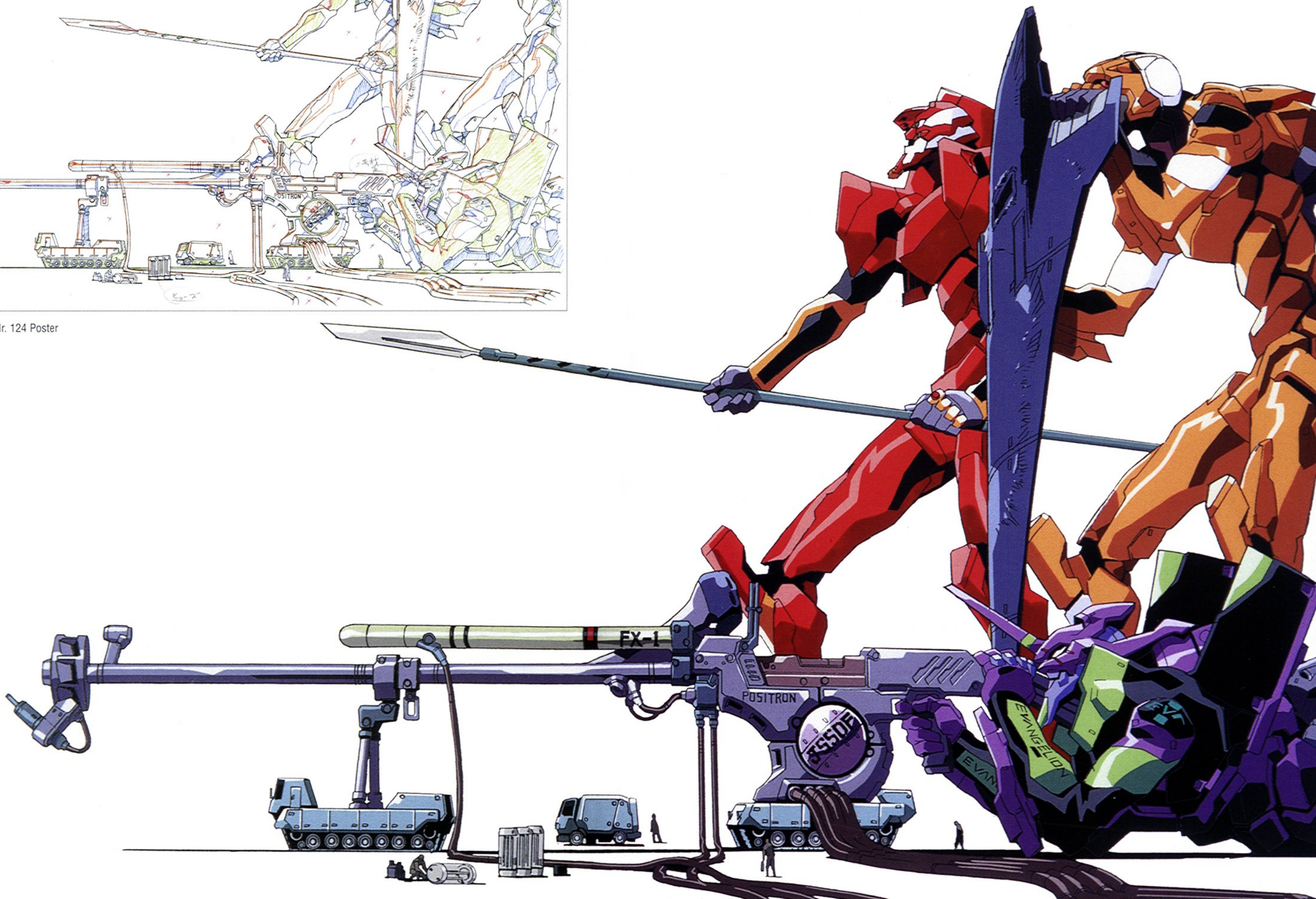






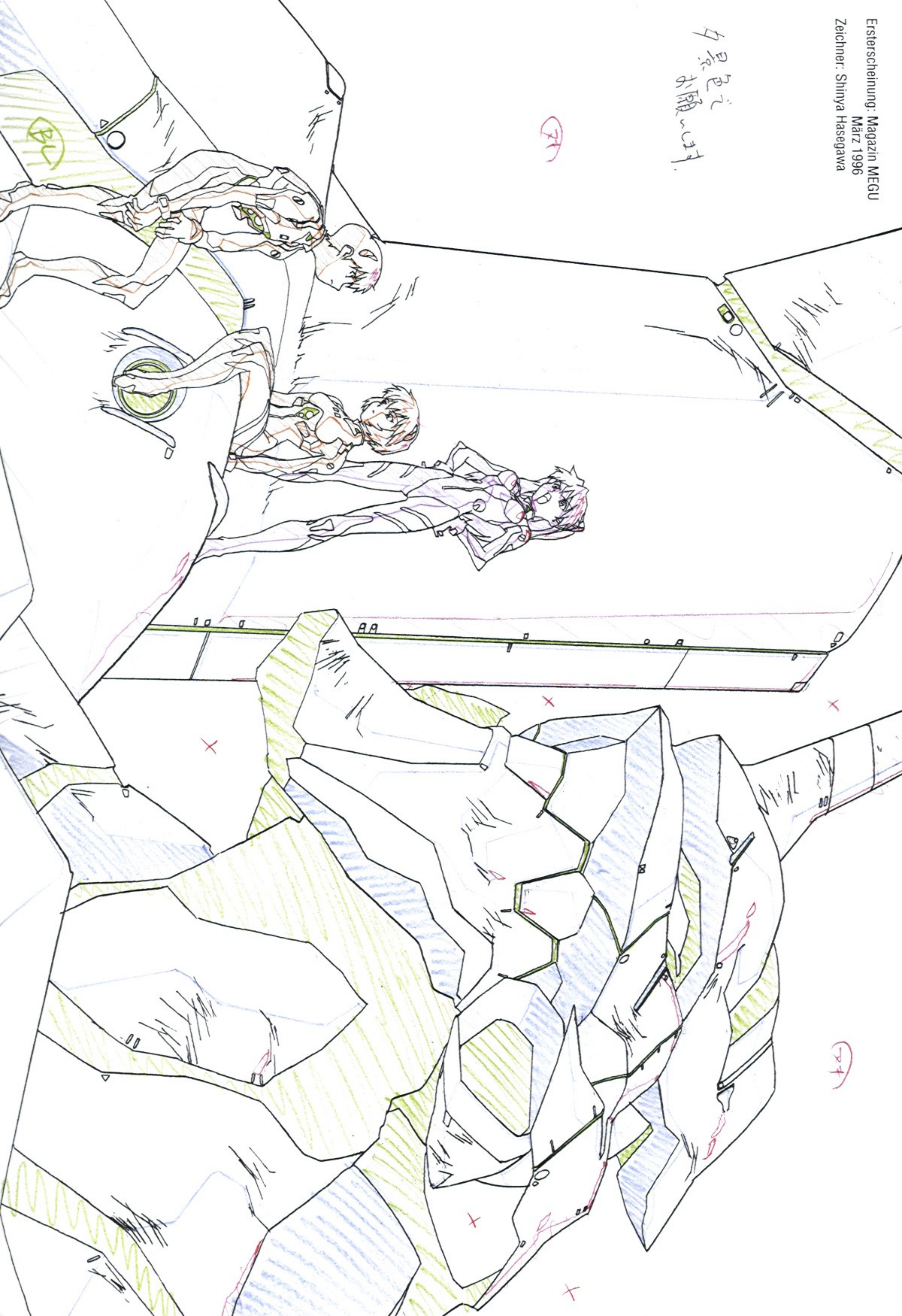


Ersterscheinung: BClub Nr. 124 Poster
Zeichner: Yô Yoshinari



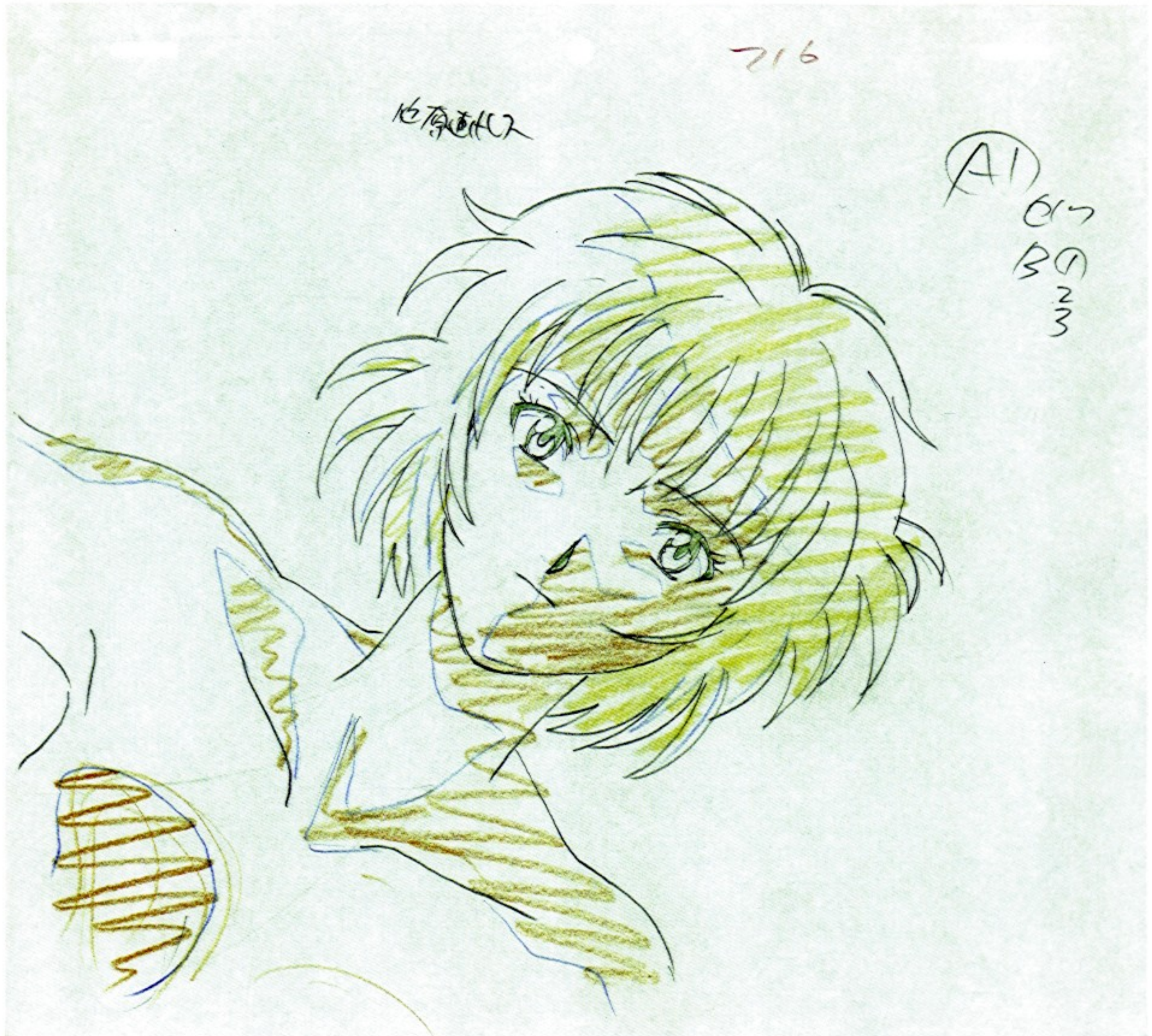


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nachgebessertes Groundwork - Verkleinerungsrate: 60%



Vorwort

Wichtig für die so genannte Attraktivität des Screenbildes sind die einzelnen Detailbilder. Besonders auffällig ist dies bei der Animation, bei der die ursprünglichen Vorstellungen der Zeichner direkt veranschaulicht und auf den Bildschirm gebannt werden können.

Die so genannten „Bild-Konte“ dienen als Entwurfsskizzen dieser Detailbilder und sind bei der Animation als Vorlage für die Layout-Grundskizzen und das „Groundwork“ unentbehrlich. Und eben jenes „Groundwork“ wird später als Grundlage für die Umsetzung zum fertigen Anime verwendet.

Hinzu kommt das „Time-Sheet“, das als Orientierungshilfe des Zeitverlaufes gedacht ist. Wenn all diese Arbeitsschritte zusammenkommen, nimmt die Animation zum ersten Mal Gestalt an. Im gegenwärtigen Arbeitsverlauf entstehen also zuerst Layout, „Groundwork“ und „Time-Sheet“.

Die dafür Verantwortlichen werden Animatoren genannt. Diese müssen gleichzeitig die Rolle von Zeichner, Schauspieler und Kameramann übernehmen. Natürlich kristallisiert sich letztendlich das eigentliche Wesen der Animation erst durch das Zusammenspiel von Bild, Zeitverlauf und Ton heraus, aber ich persönlich wünsche mir, dass den reinen, einfachen Bleistiftzeichnungen auch Beachtung geschenkt wird.

Und nun zur vorliegenden „Groundwork“-Sammlung:

Ich hätte dem Leser gerne noch vieles mehr über die Produktion eines Anime nahe gebracht, wie z.B. den Einsatz von Buntstiften, das Wissenswerte an der Bilderstellung am Layout, die Zeiteinteilung anhand des „Time-Sheets“, als auch das eigentlich Interessante von Bild und Bewegung in der Animation. Leider reichte es aber wegen diverser Umstände nur zu diesem Schwarz-Weiß-Druck, der lediglich die „Groundworks“ enthält.

Es würde mich dennoch freuen, wenn hiermit ein wenig die Neugierde auf die Produktion einer Animation erregt werden kann.

Für dieses Buch wurden, so weit wie möglich, alle noch vorhandenen „Groundworks“ gesammelt, Bilder aus dem Opening bis hin zu Folge 8 ausgewählt und, so weit es die Kapazität des Buches erlaubte, abgedruckt.

Da die vom Bild-Regisseur nachbearbeiteten „Groundworks“ hier den Großteil einnehmen, gibt es auch Passagen mit weniger detaillierten Bildern. Dies resultiert aus der Teilnachbesserung, was aber nicht bedeuten soll, dass die Bilder unvollständig sind. Zusätzlich möchte ich mich dafür entschuldigen, dass durch die verstrichene Zeit Originale verloren gegangen oder Probleme bei der Aufbewahrung entstanden sind. Und obwohl einige dieser „Groundworks“, die nur noch als Kopie vorgelegen haben, so gut wie möglich nachbearbeitet wurden, ist die Optik nicht immer zufrieden stellend ausgefallen.

An dieser Stelle möchte ich mich noch einmal bei allen bedanken, die an diesem Buch mitgearbeitet haben.

Hideaki Anno, 4.9.2000

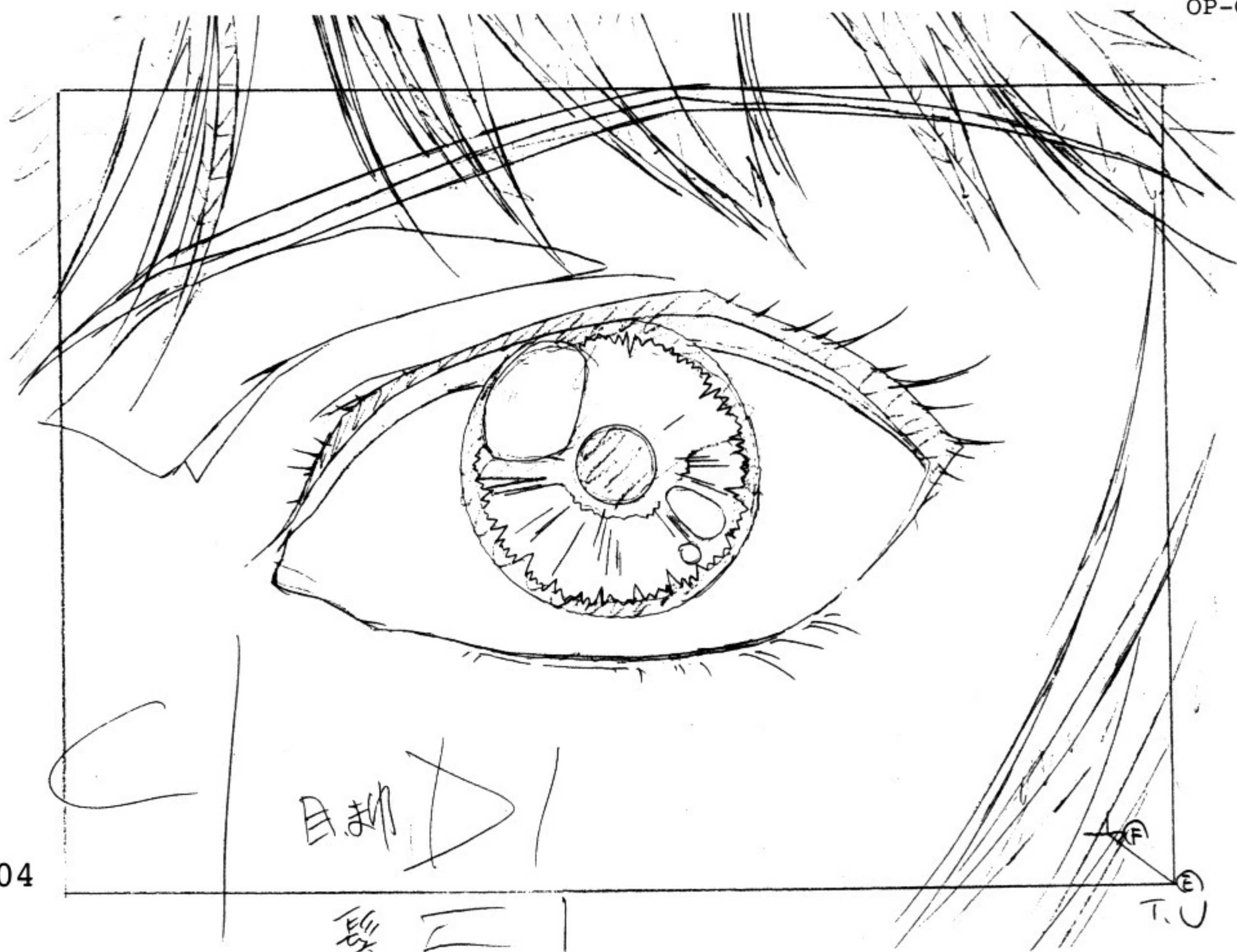


OP-C004

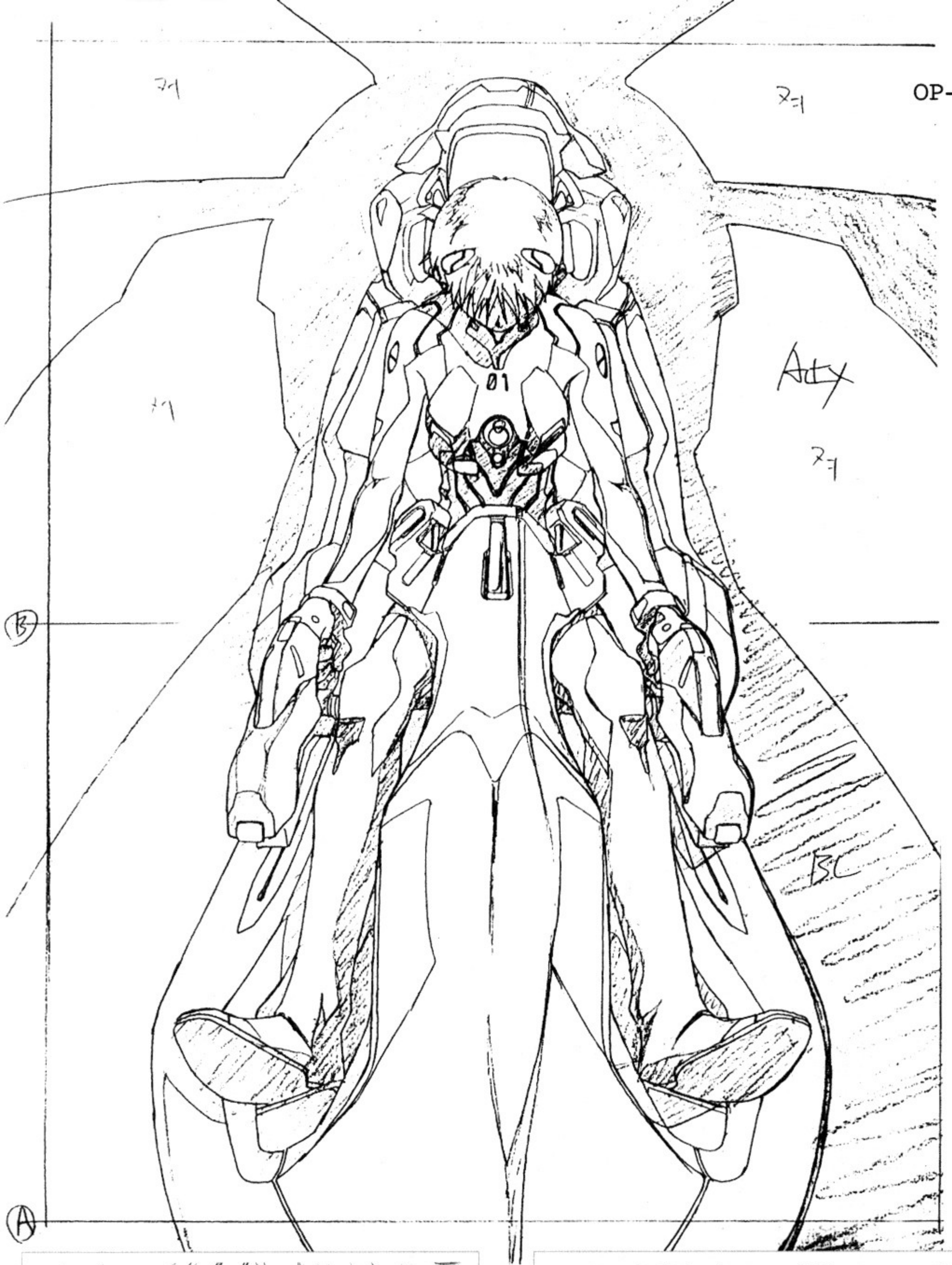




OP-C004



OP-C004





OP-C025



OP-C013



OP-C014



OP-C015



OP-C030



OP-C016

OP-C031



OP-C038

A2

OP-C037



OP-C039



OP-C040



Adx



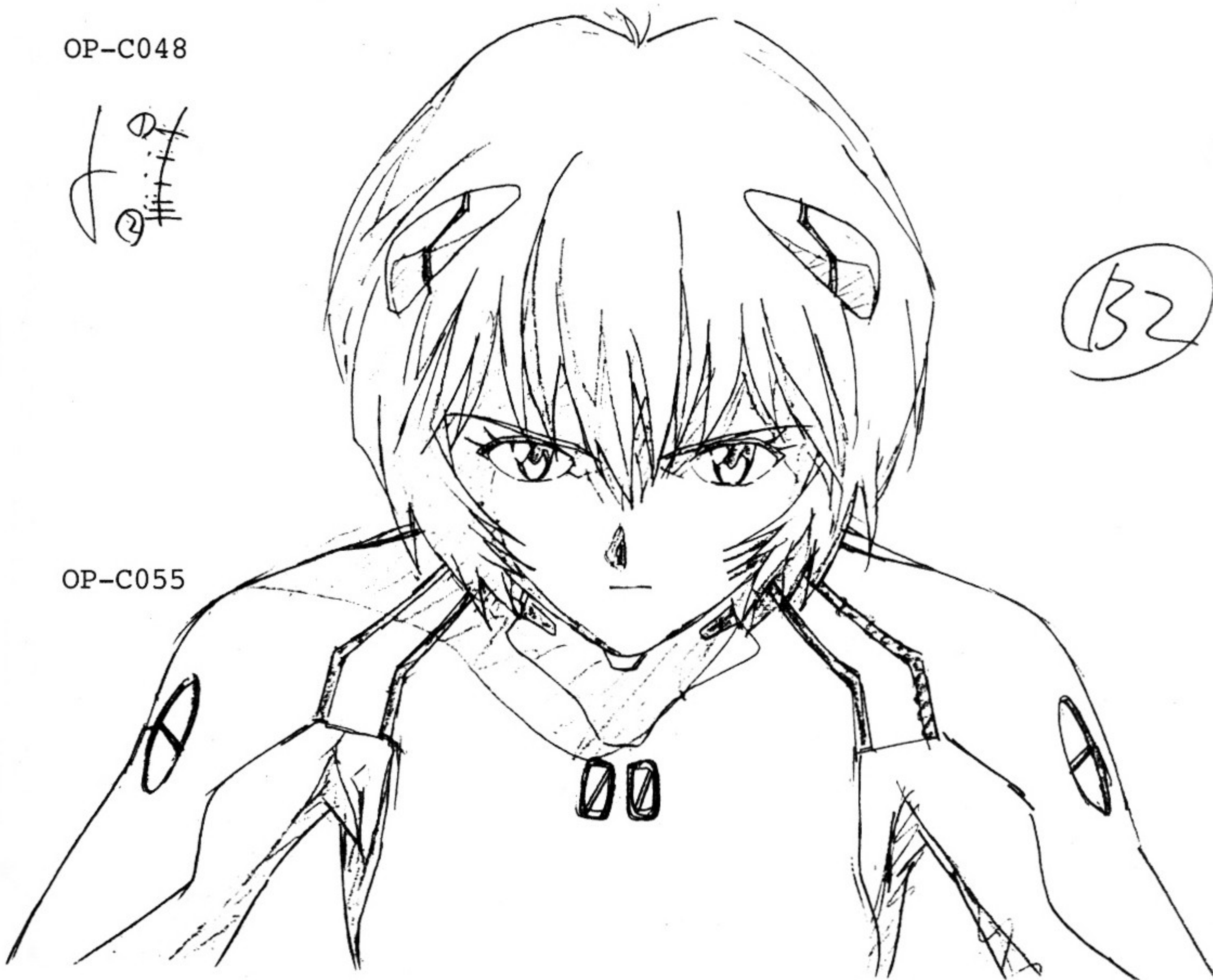
OP-C043

OP-C048



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OP-C055





OP-C060



OP-C057



OP-C059

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Alex



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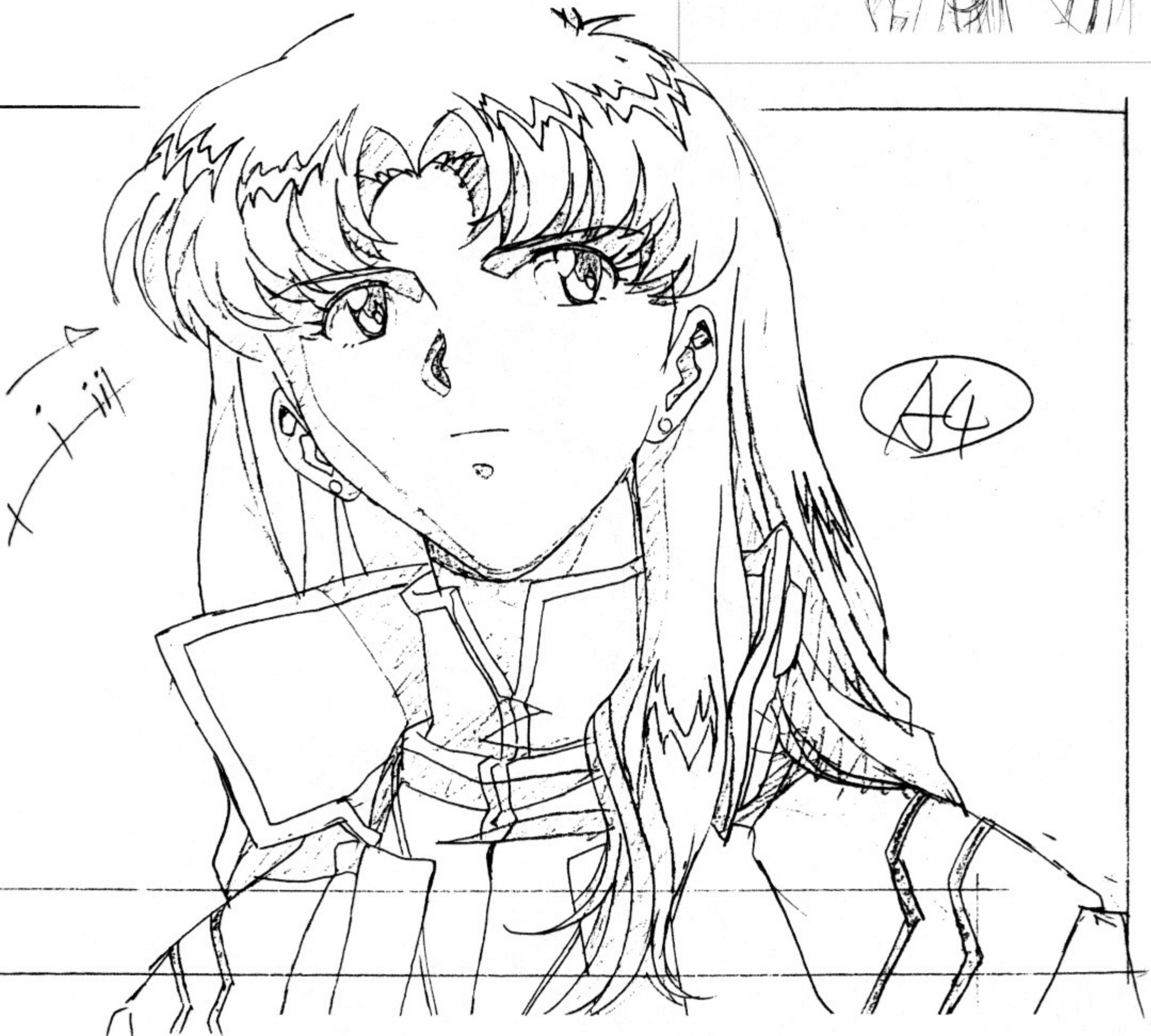


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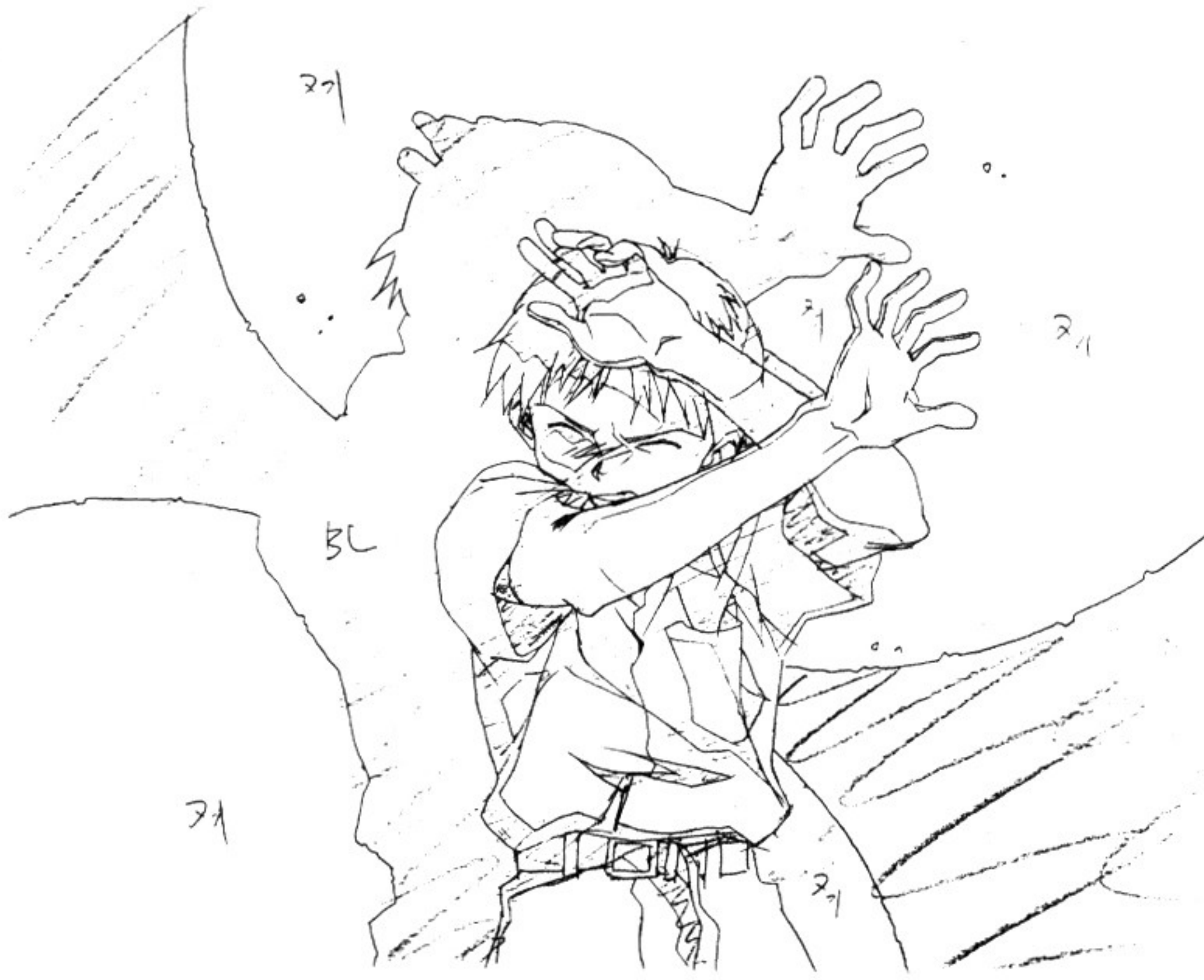




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OP-C083

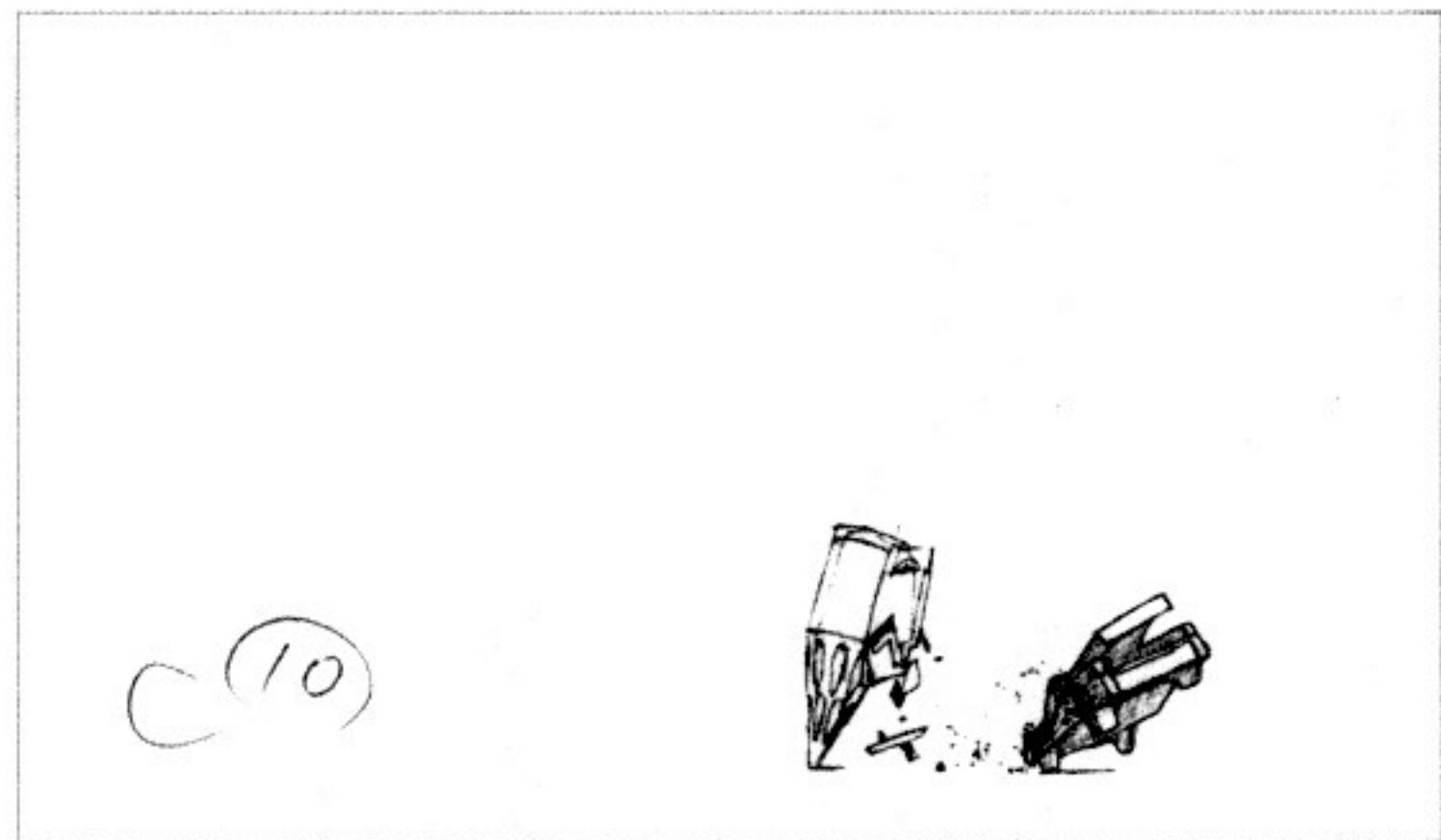
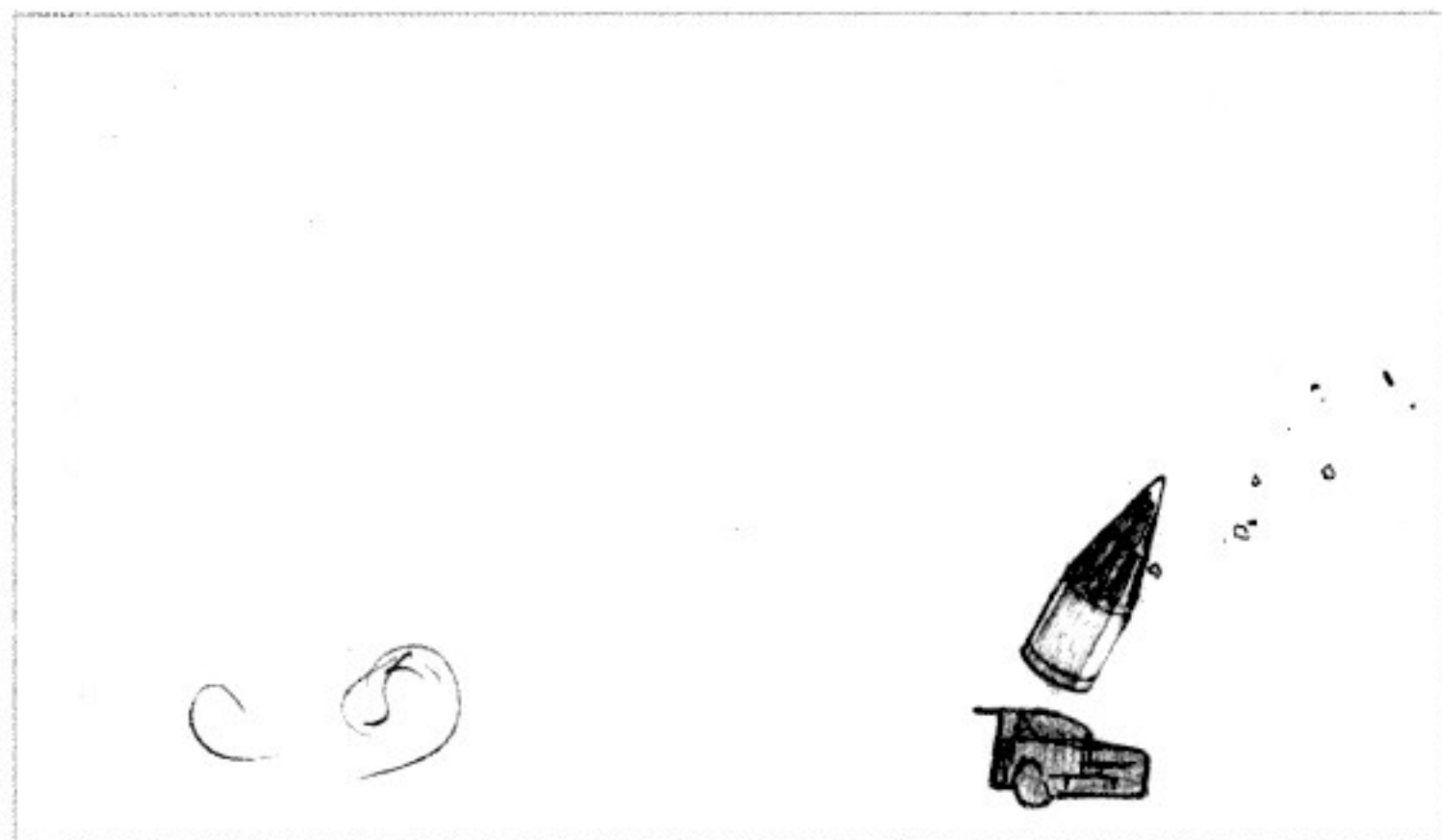
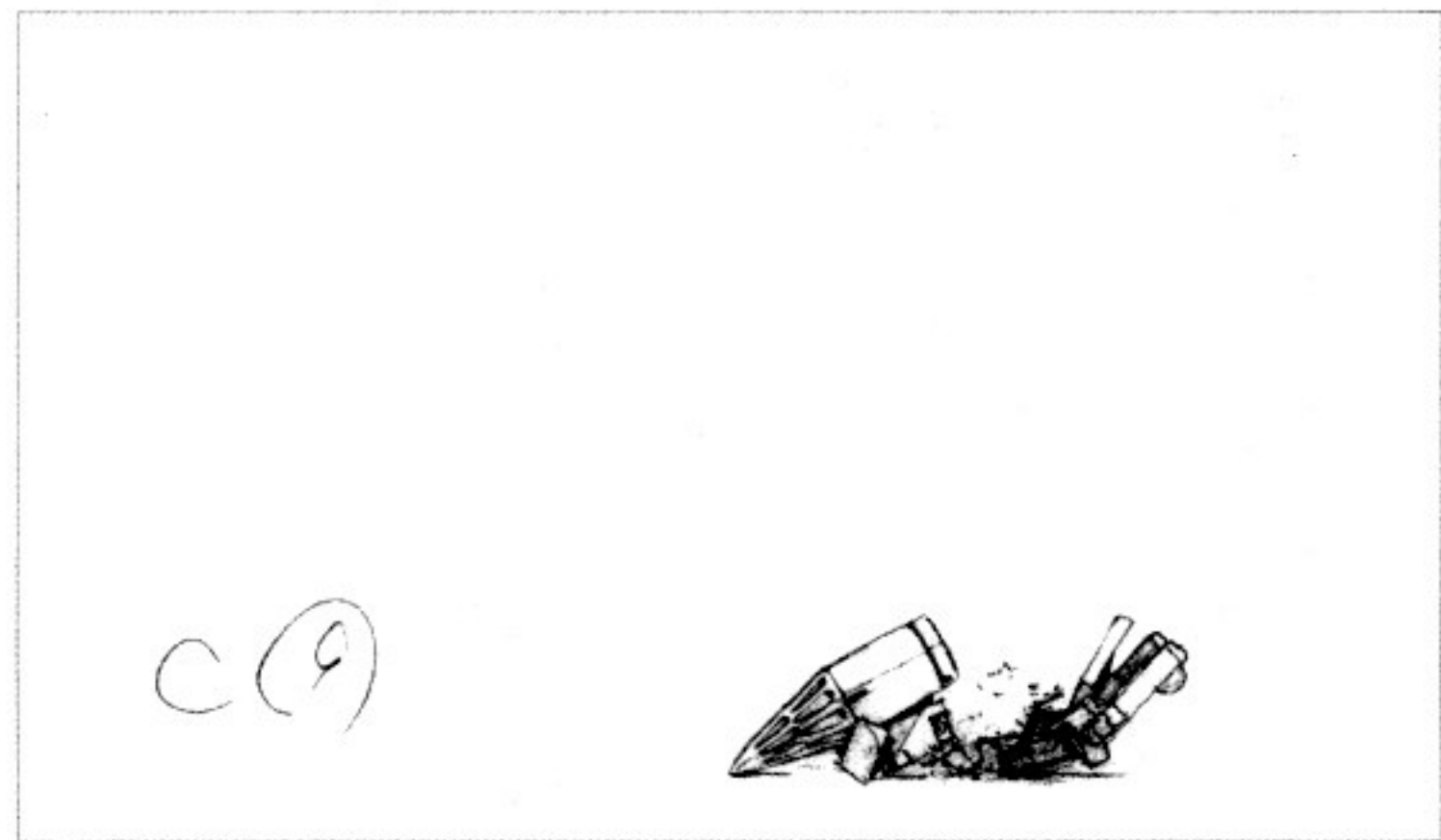
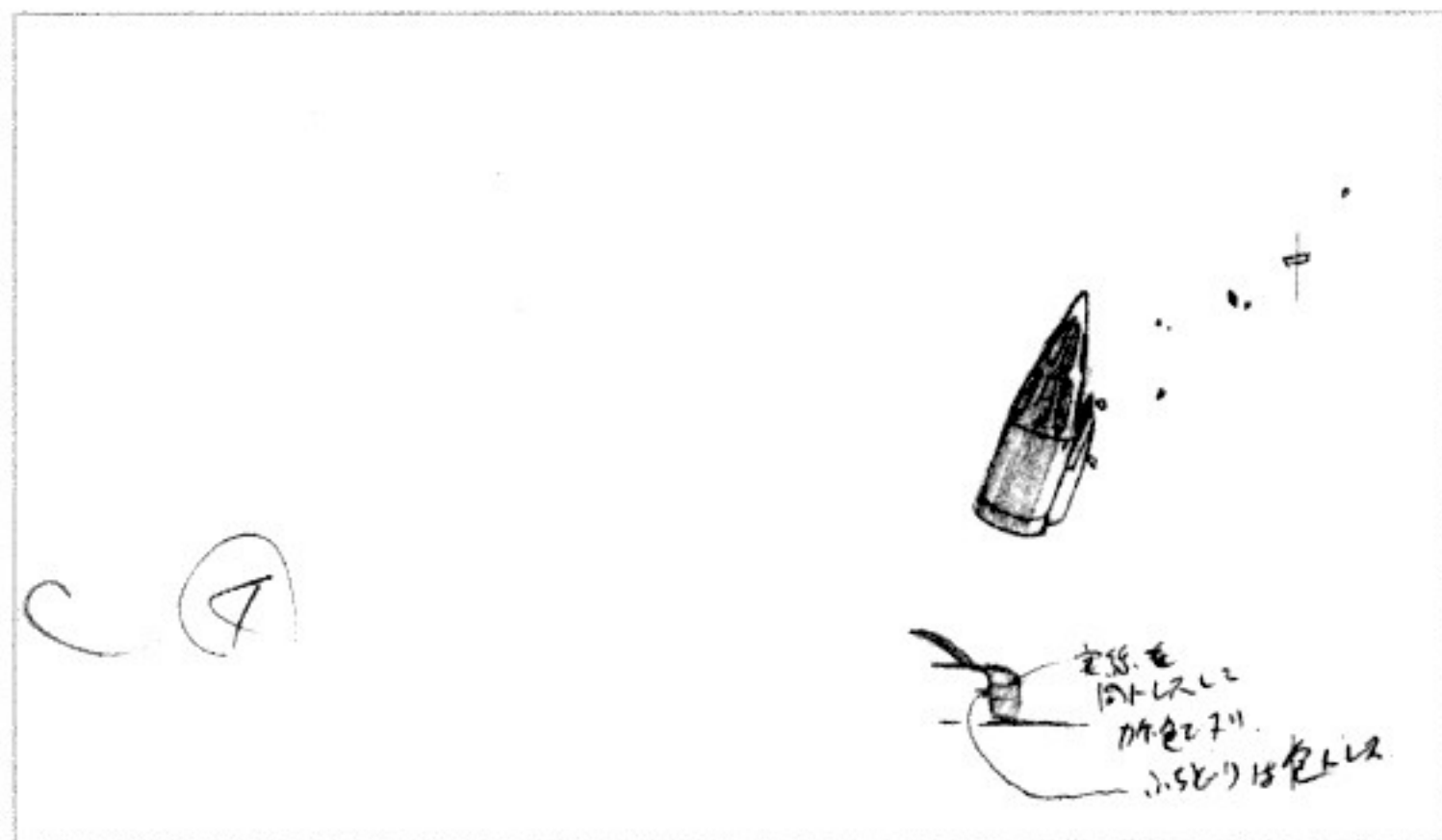
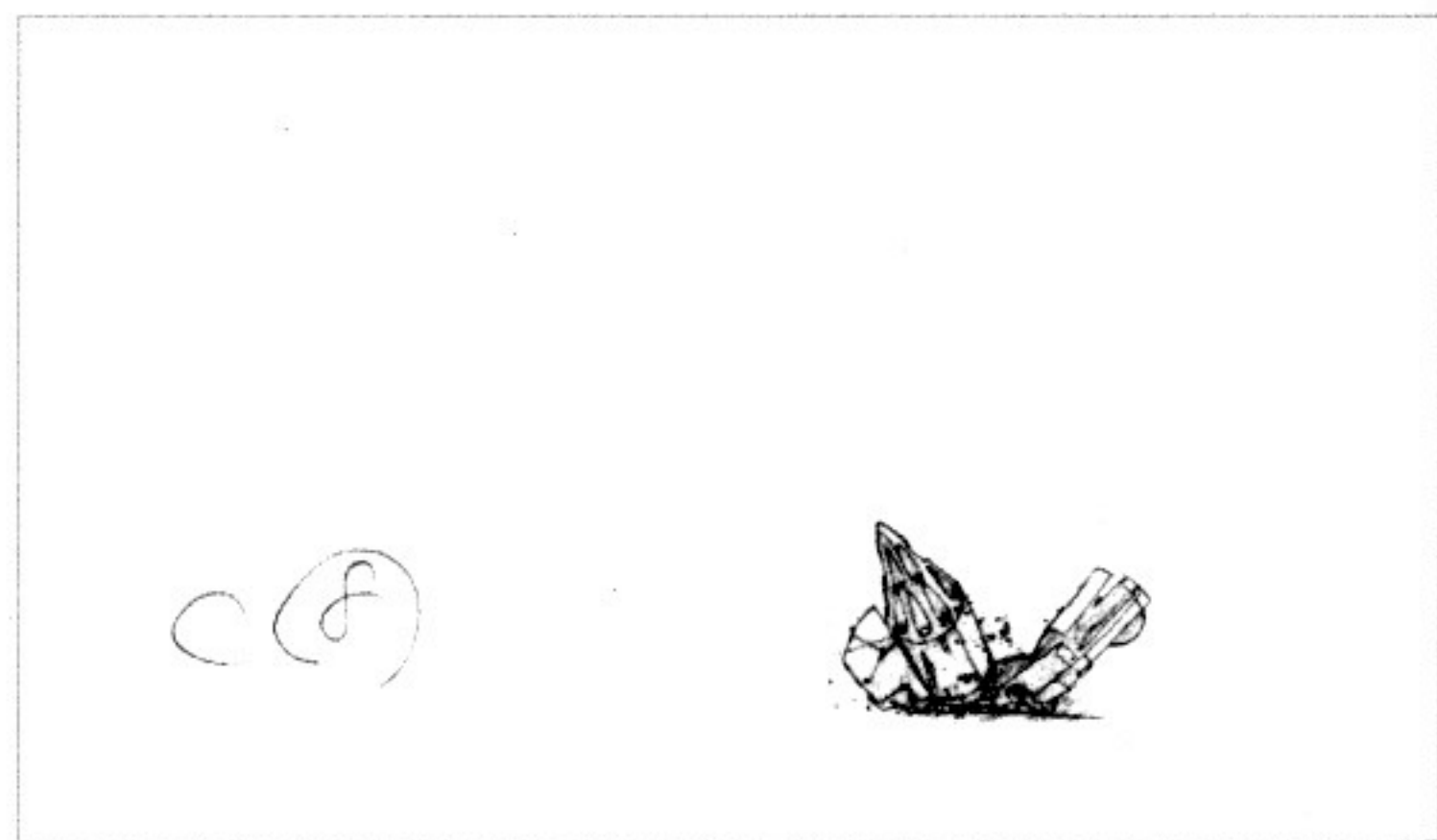
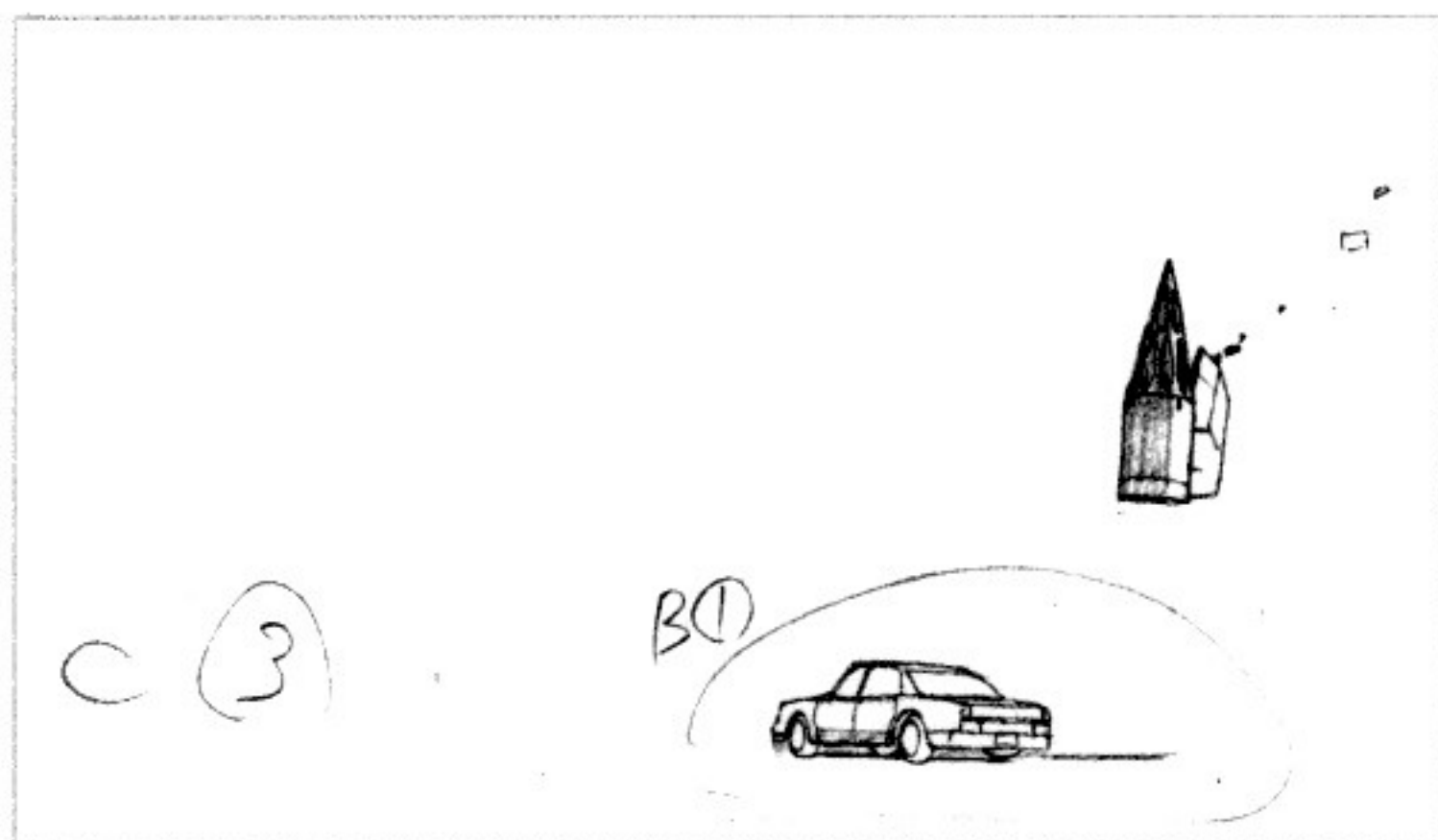
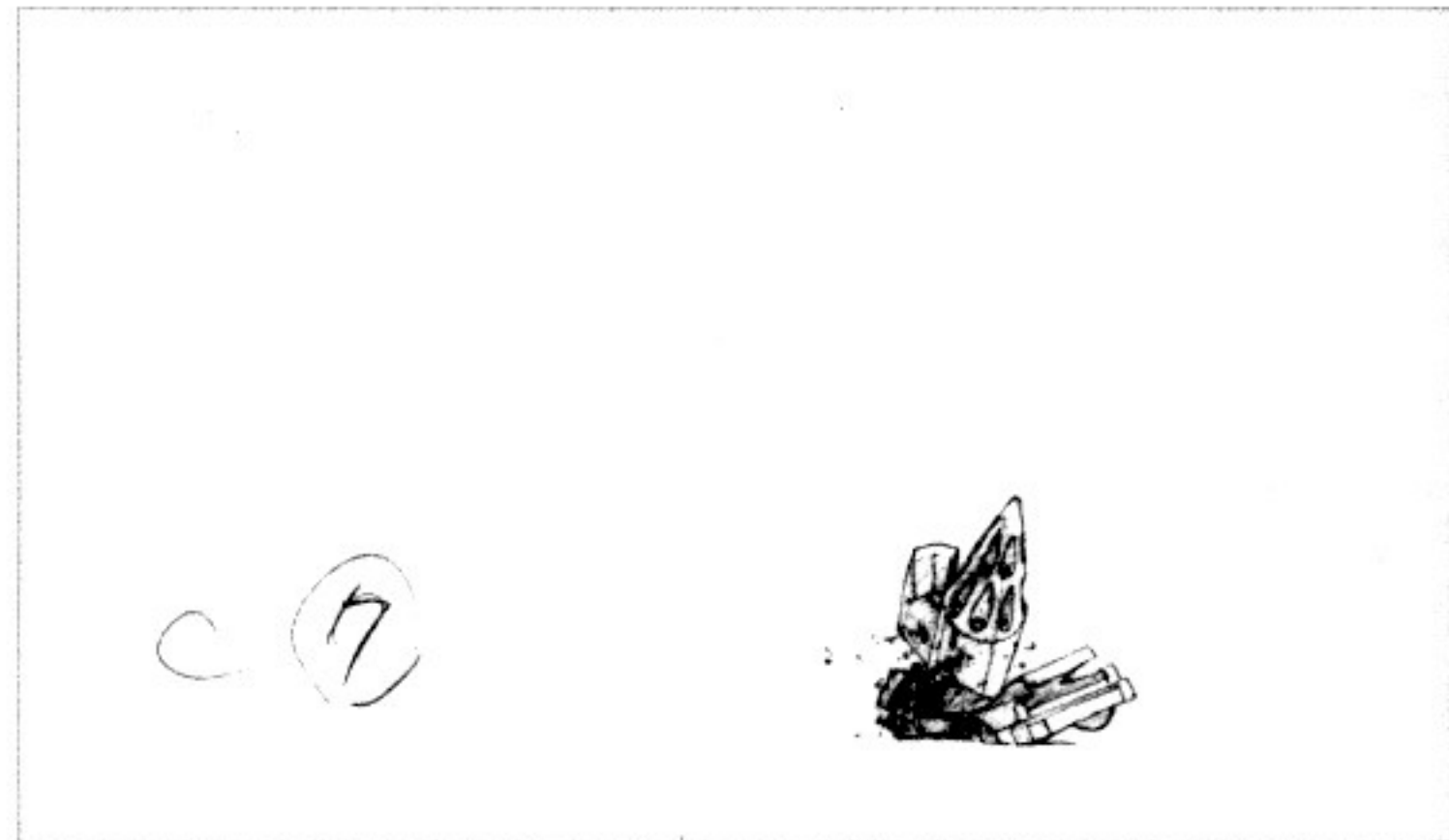
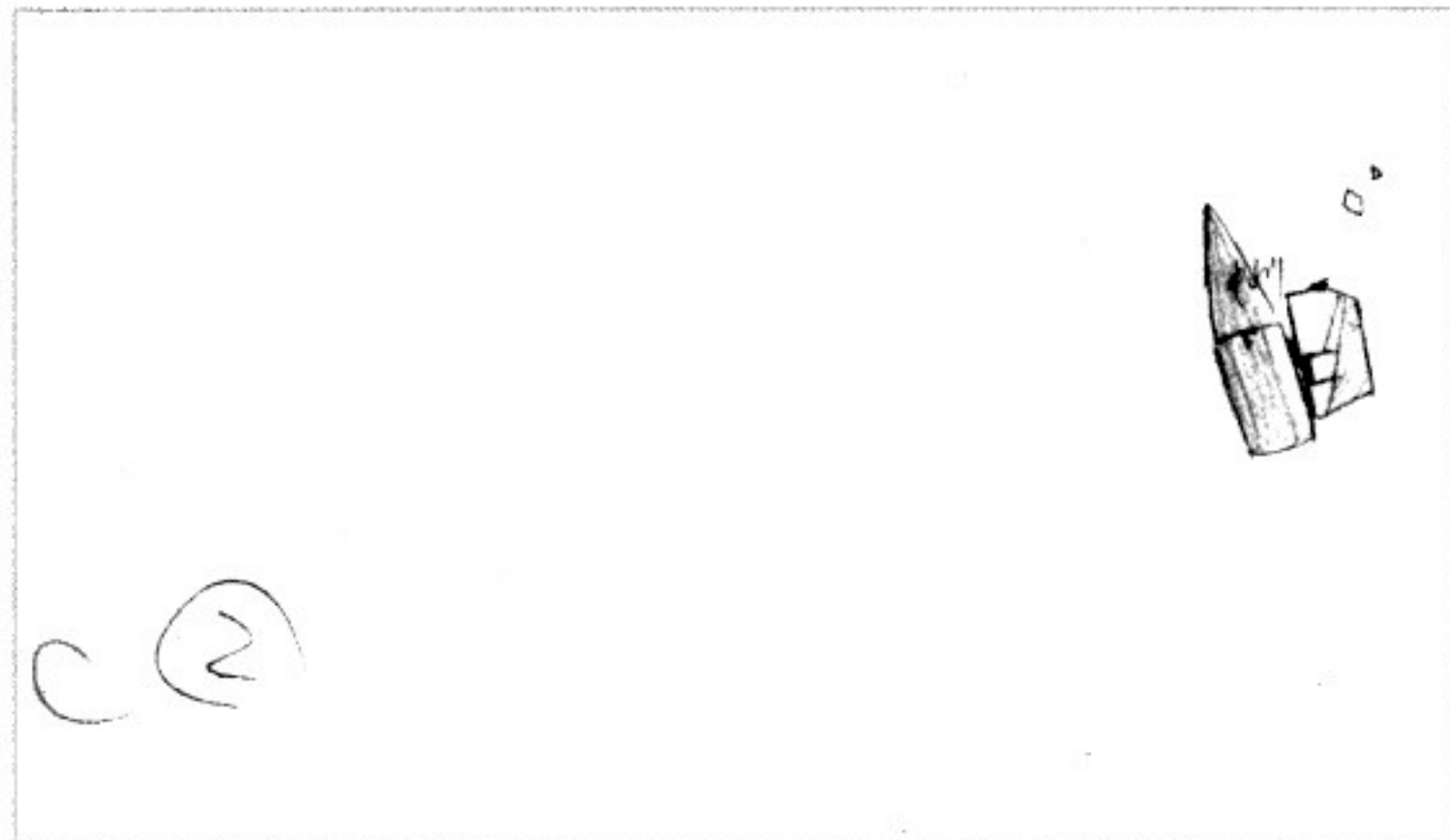


OP-C081

OP-C084







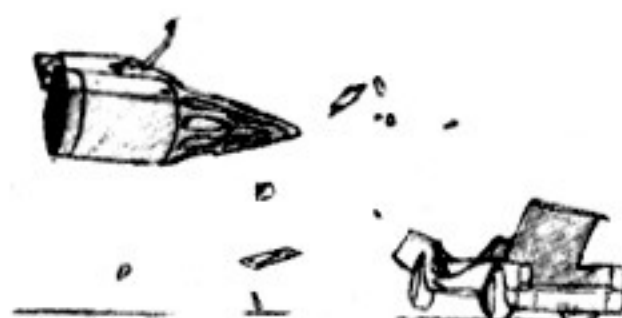
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16



C(12)



17



C(13)



C(18)



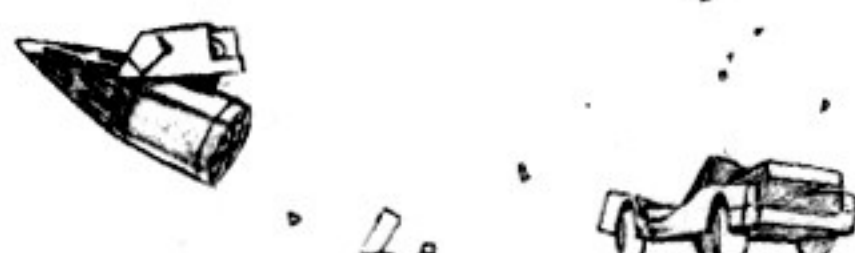
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C(19) END



C(15)

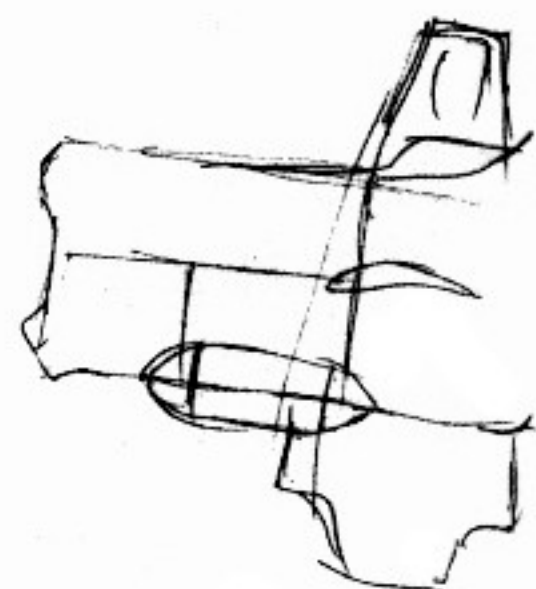




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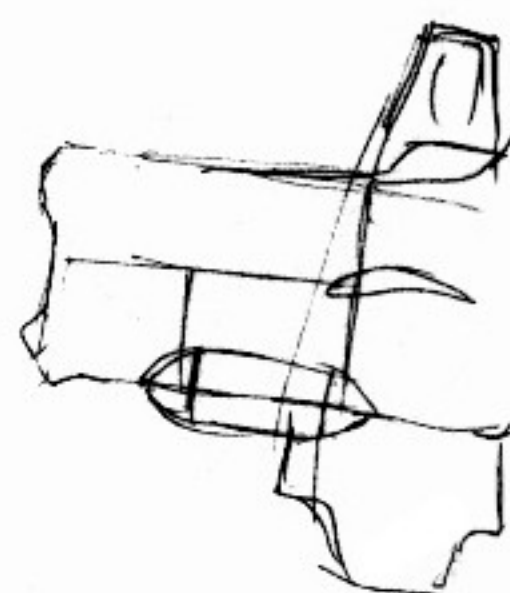
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E(4)



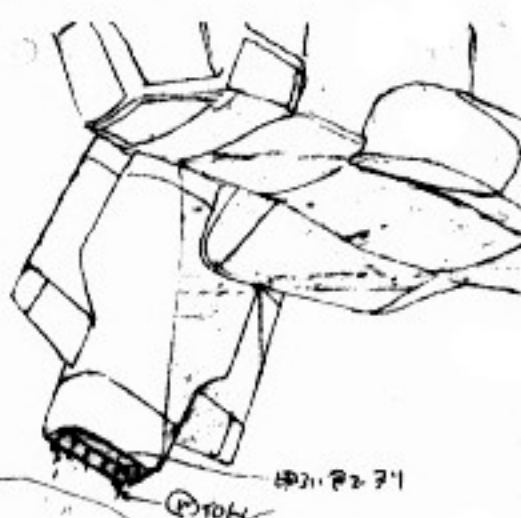
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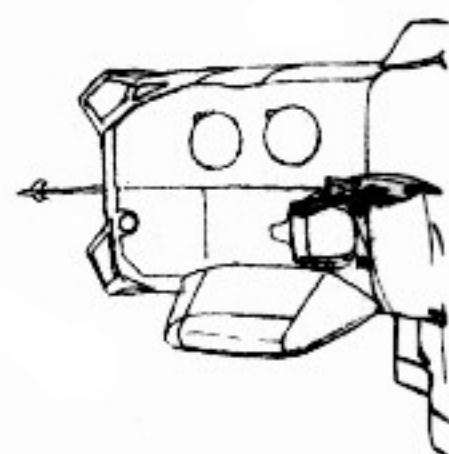
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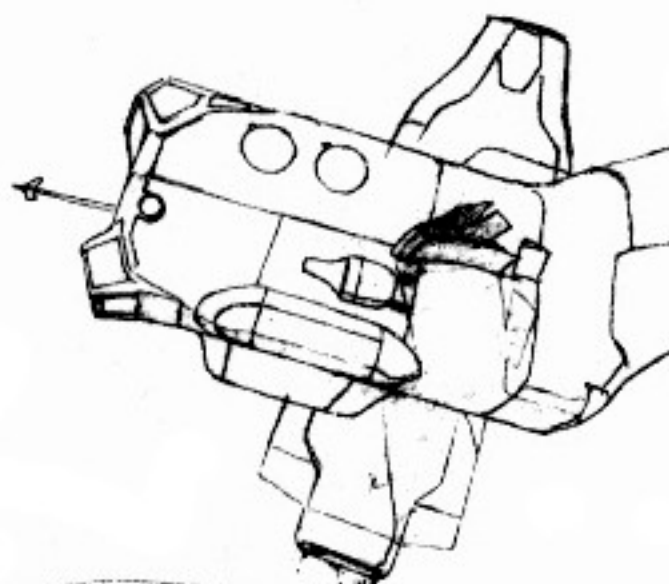
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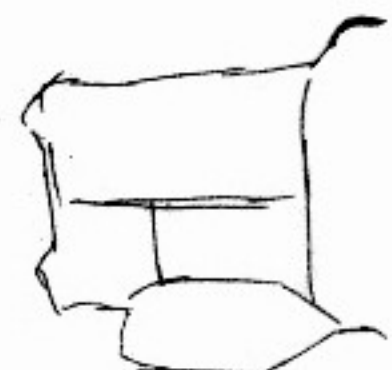
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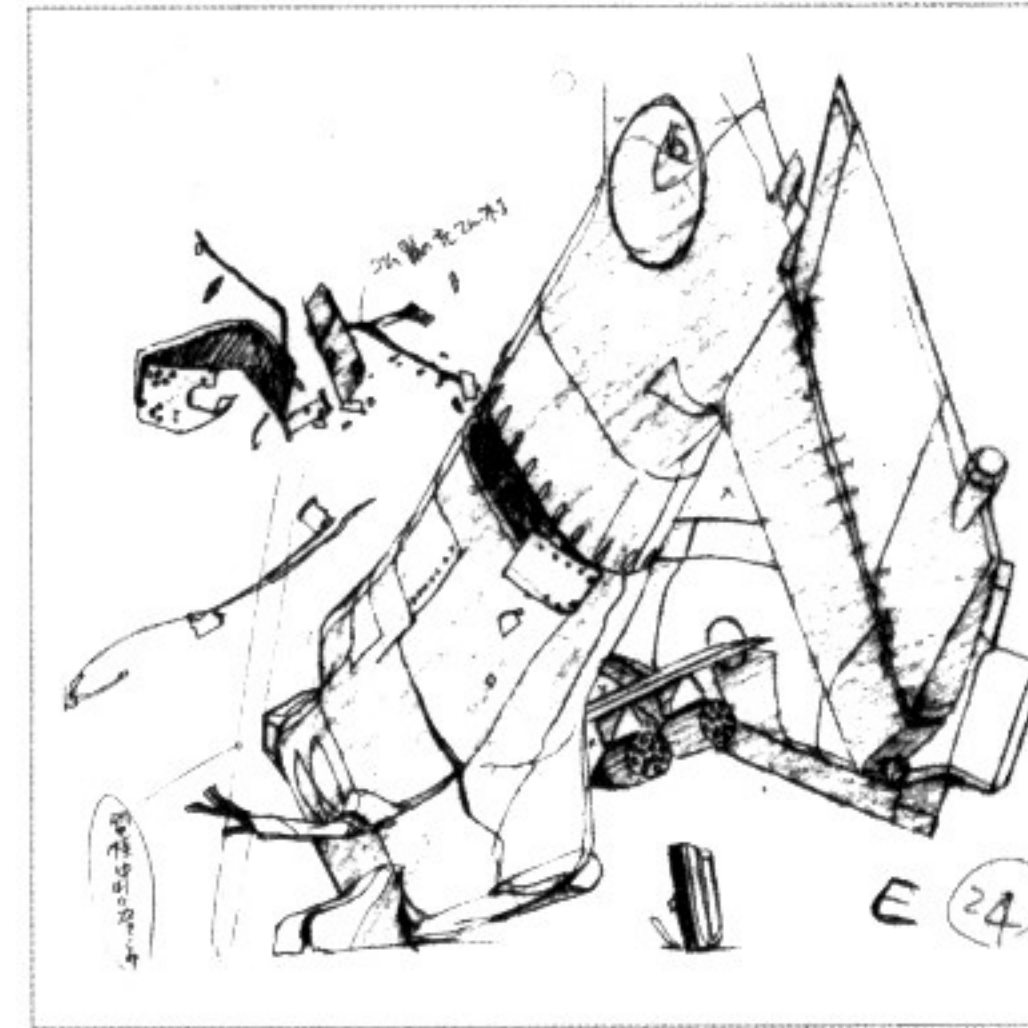
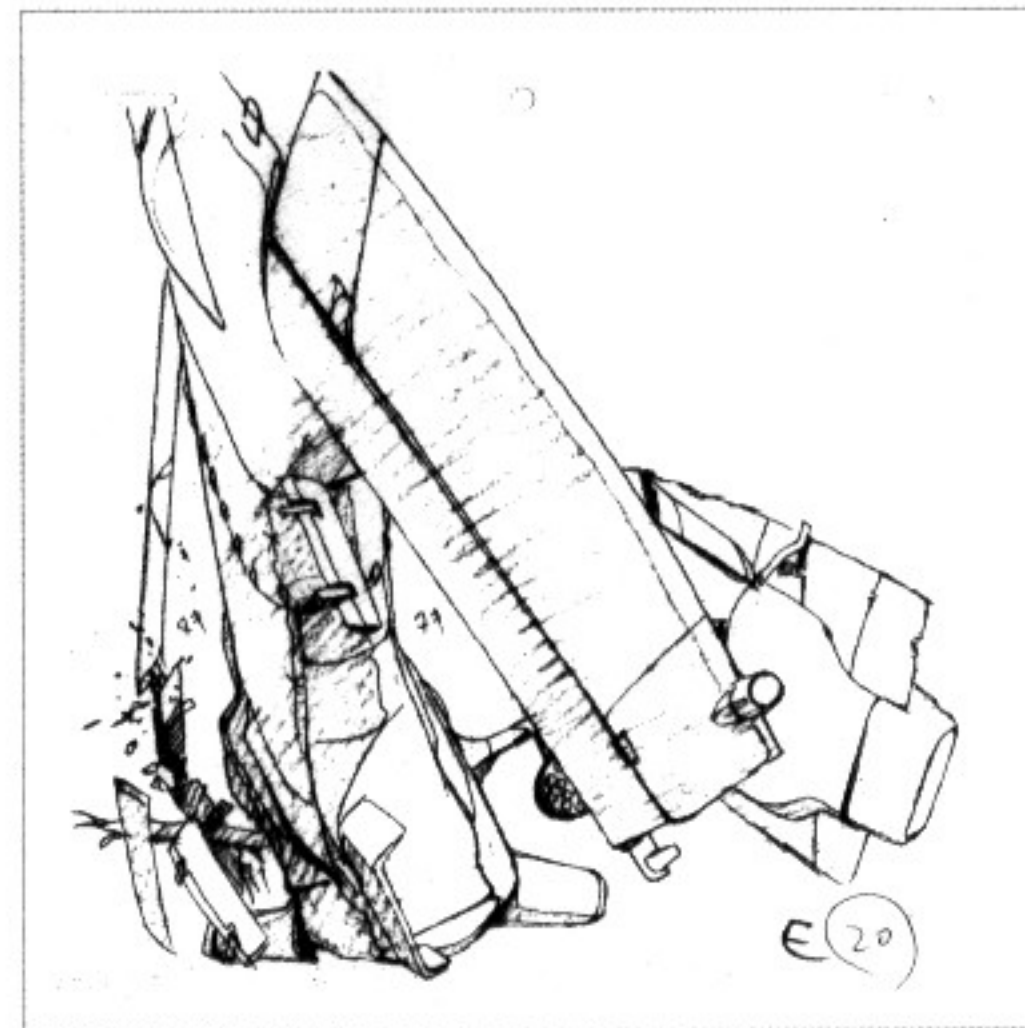
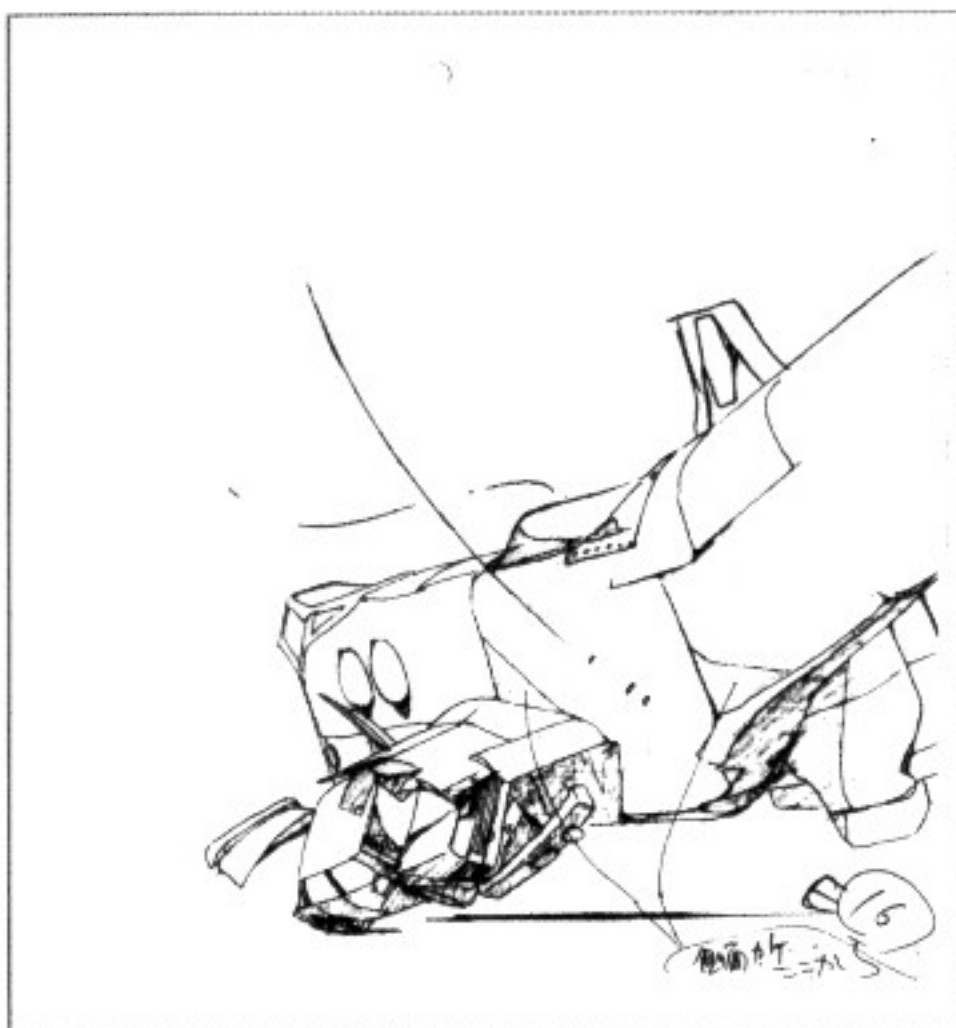
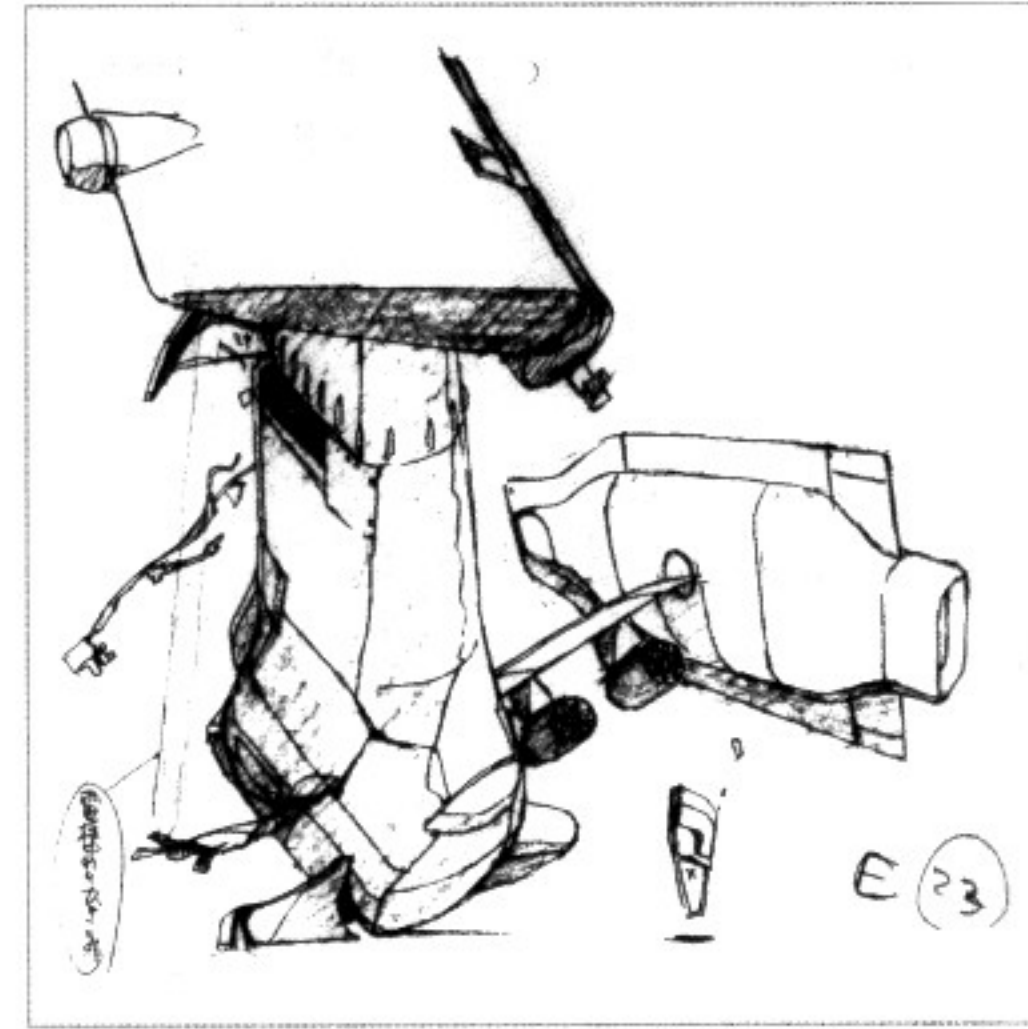
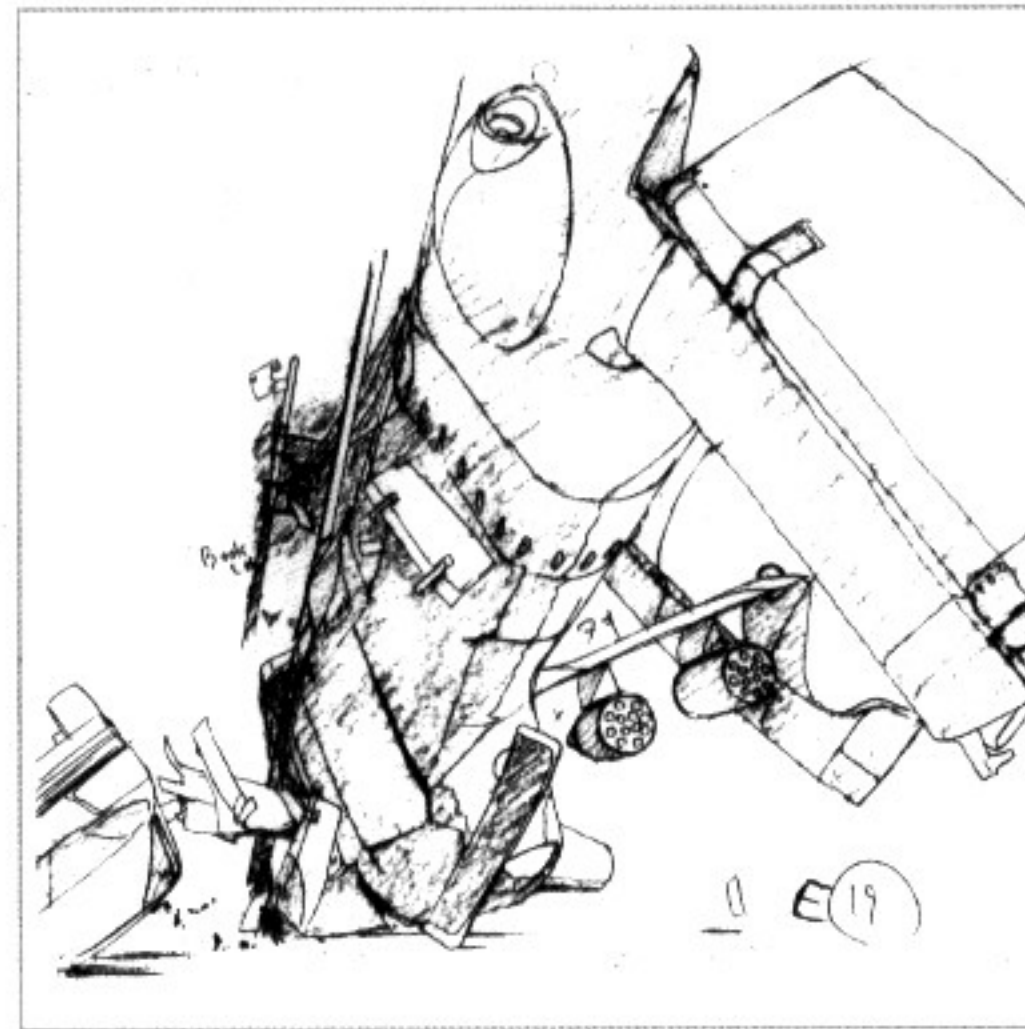
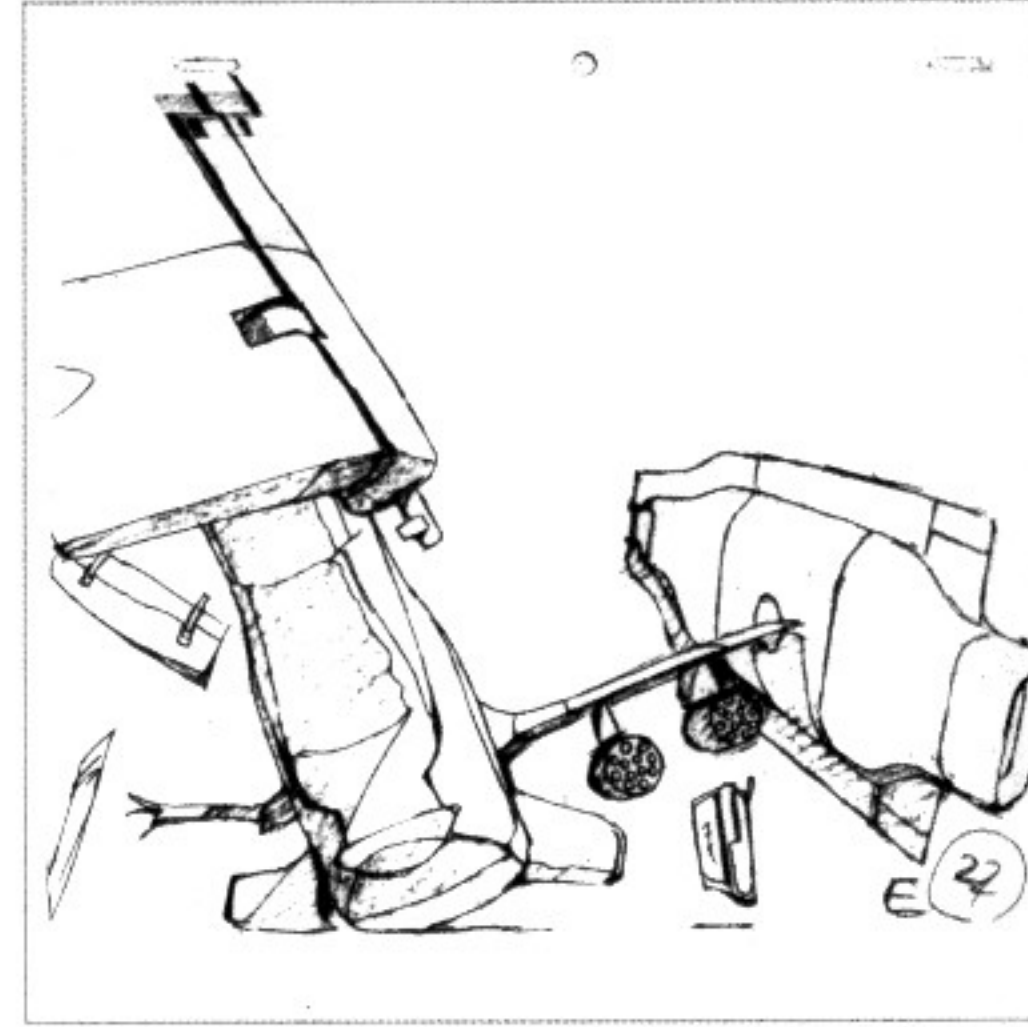
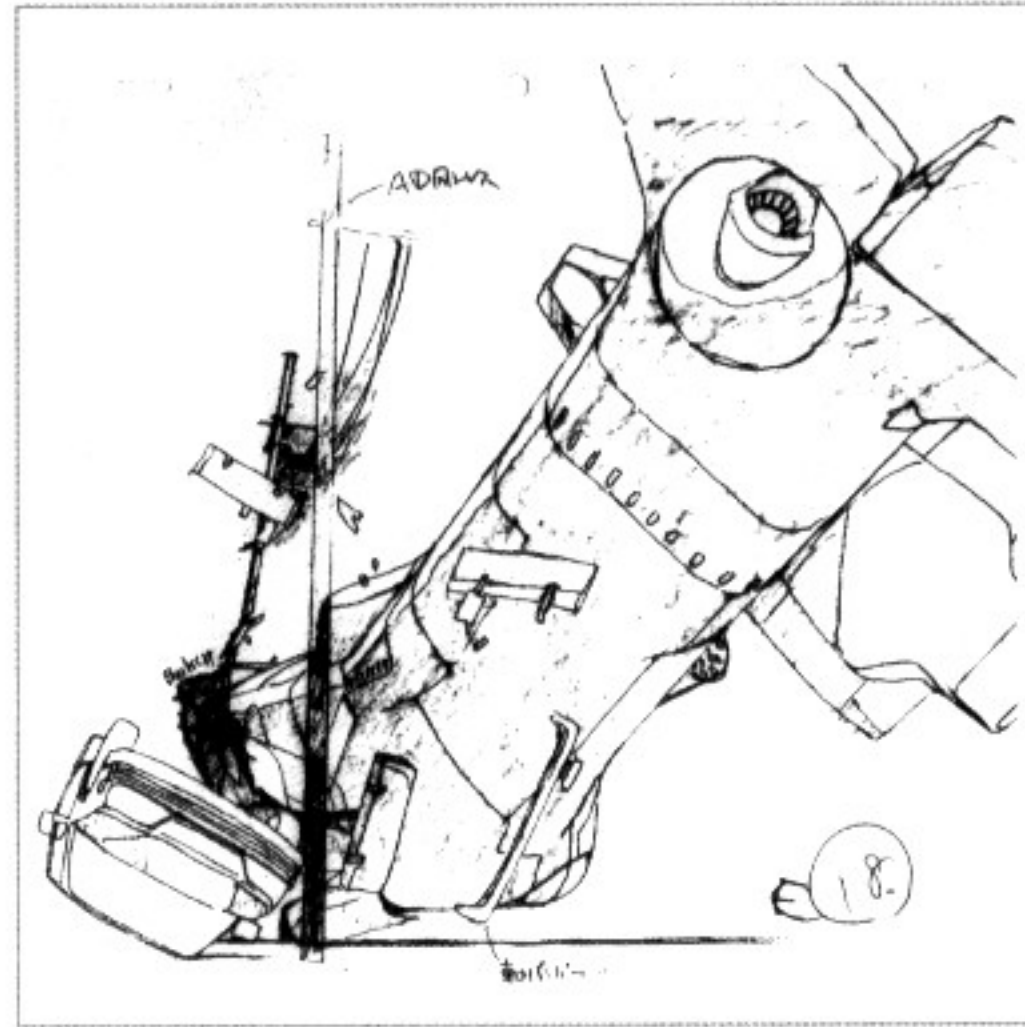
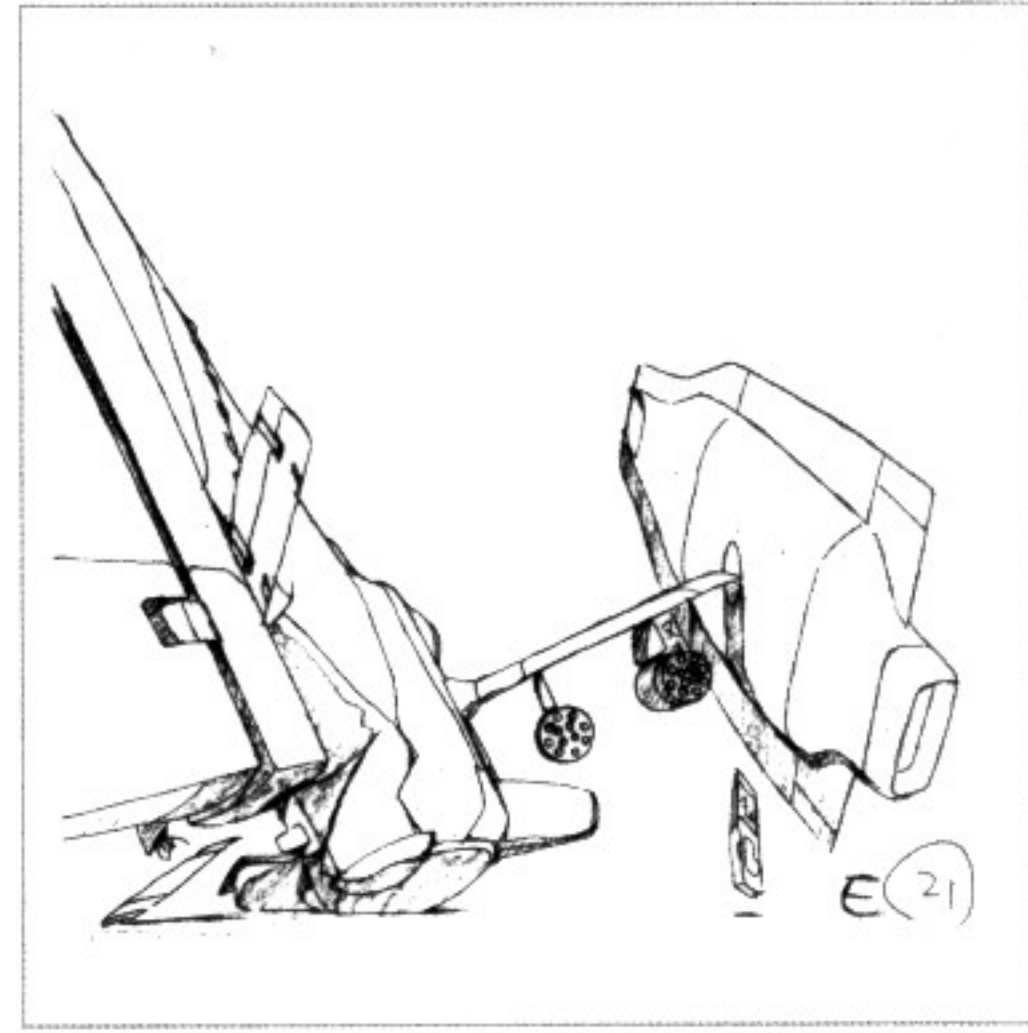
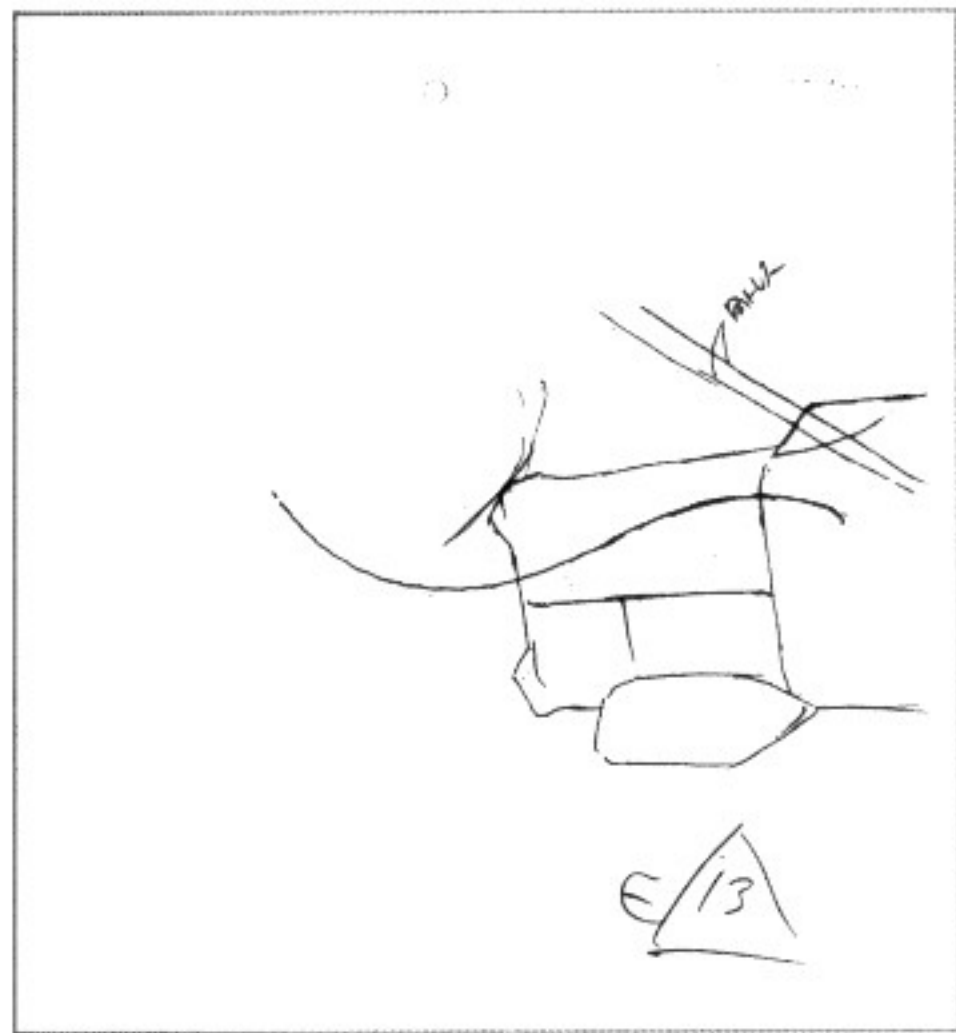
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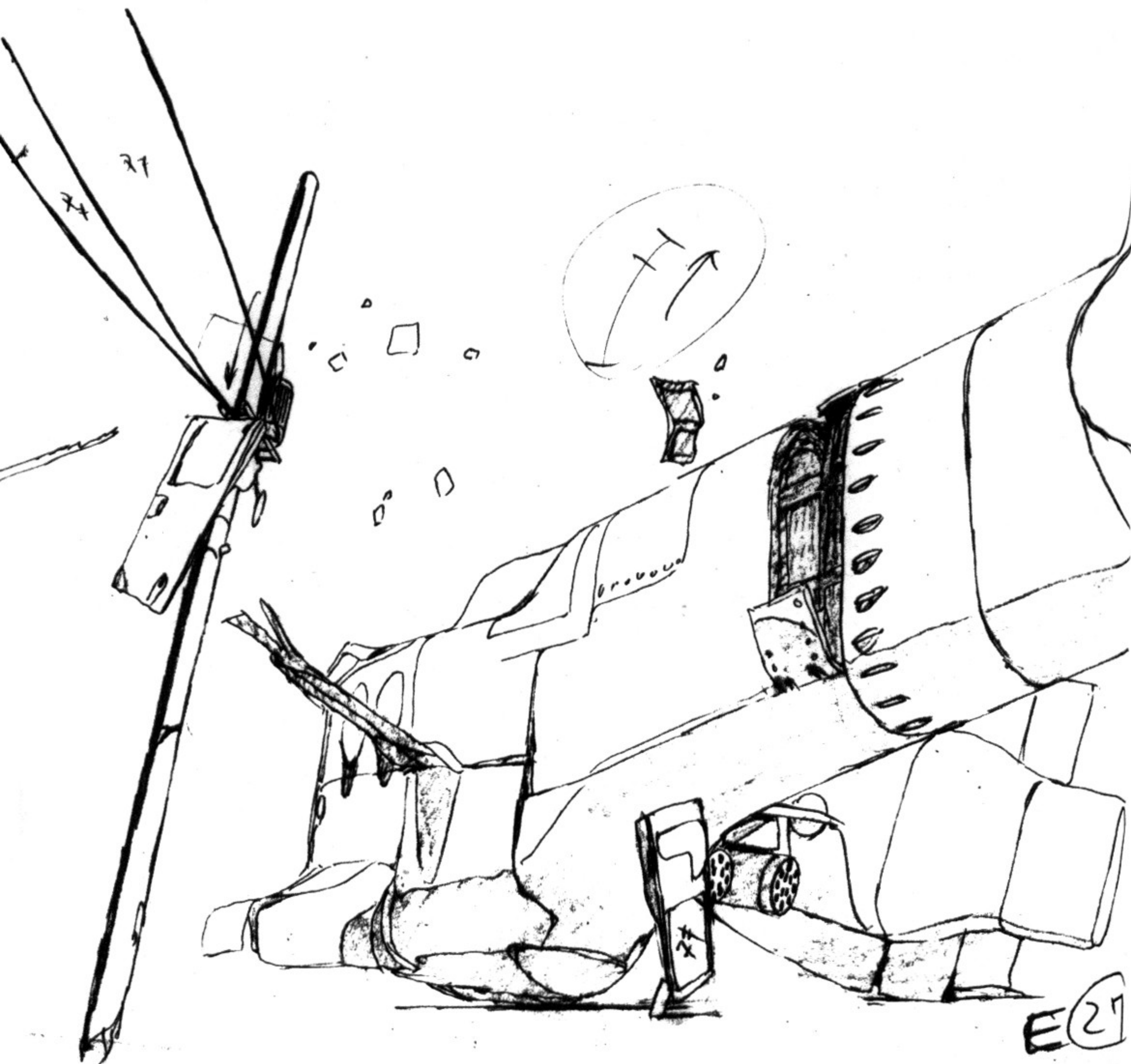
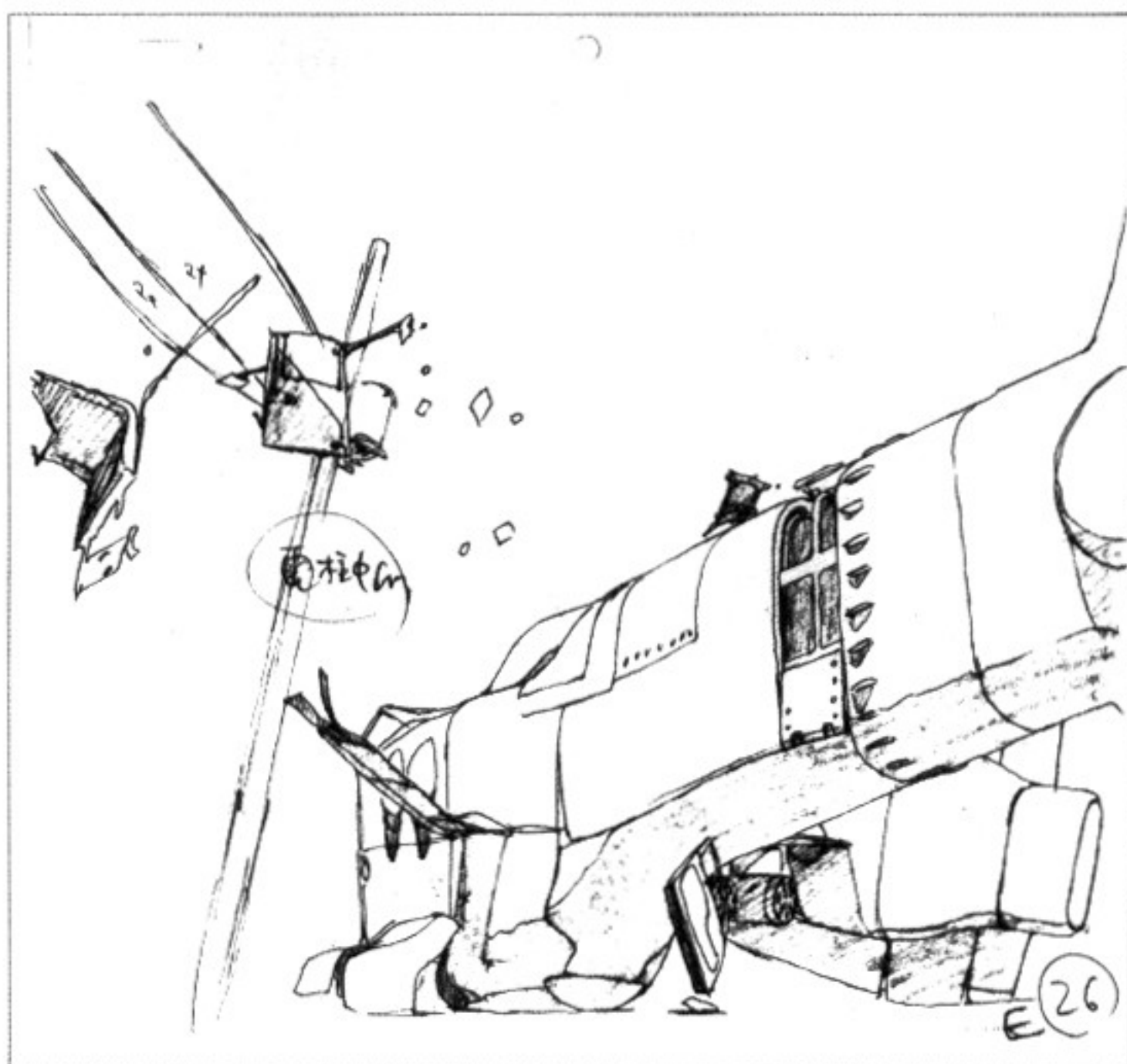
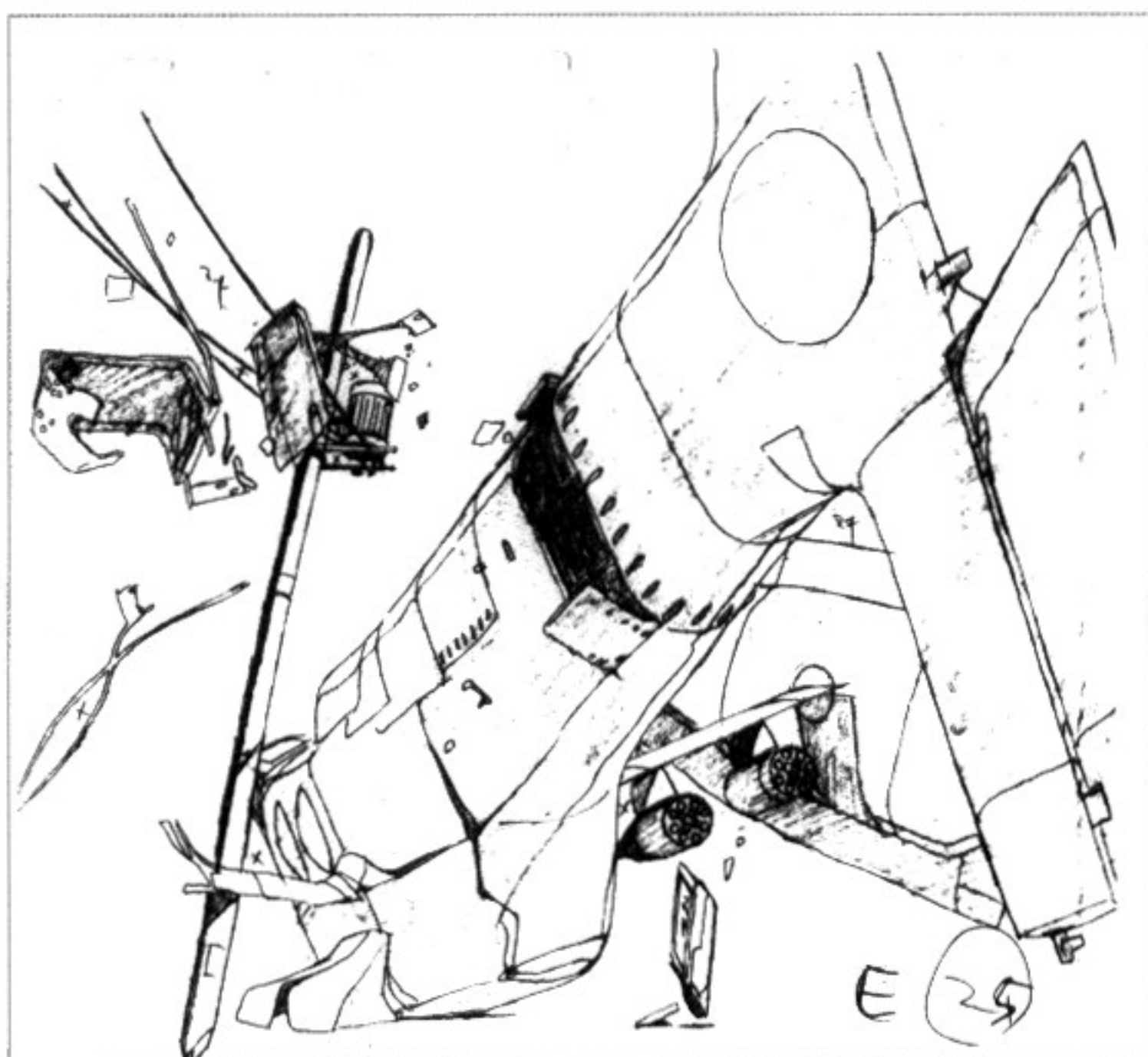


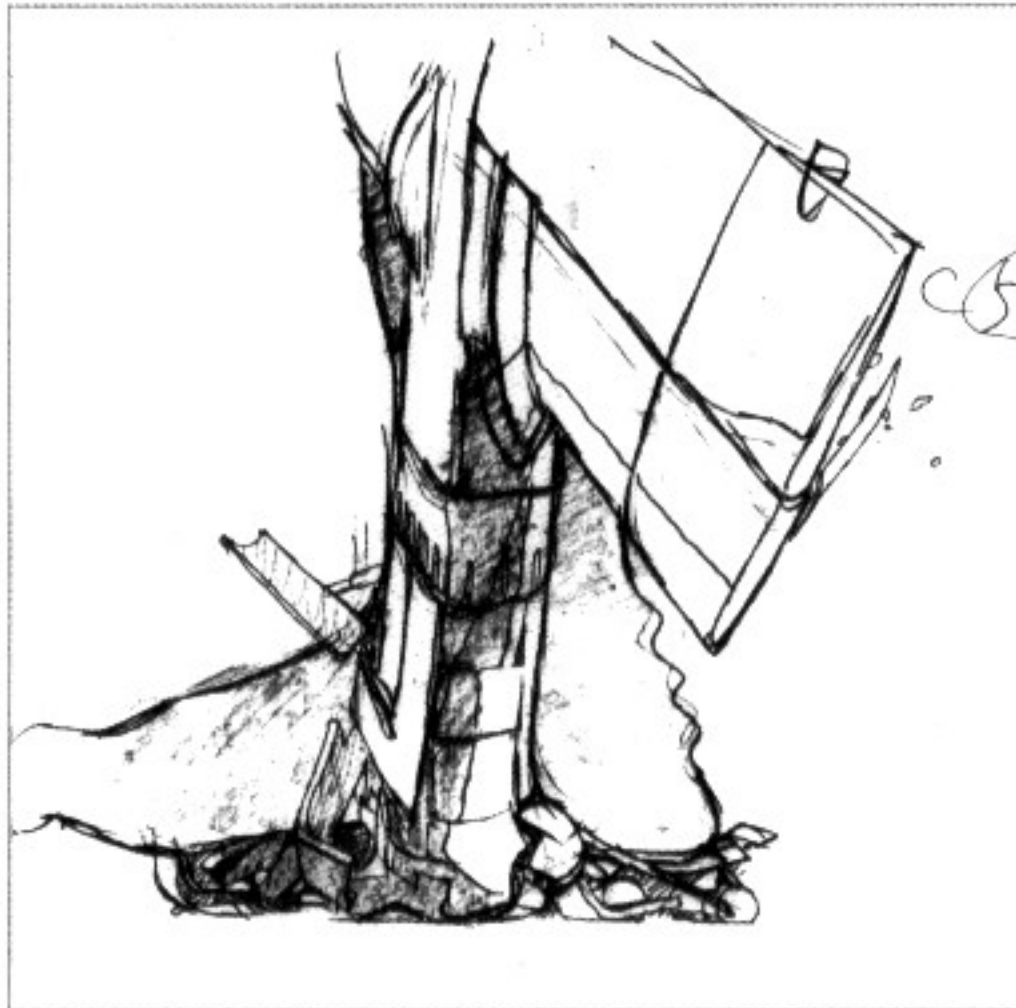
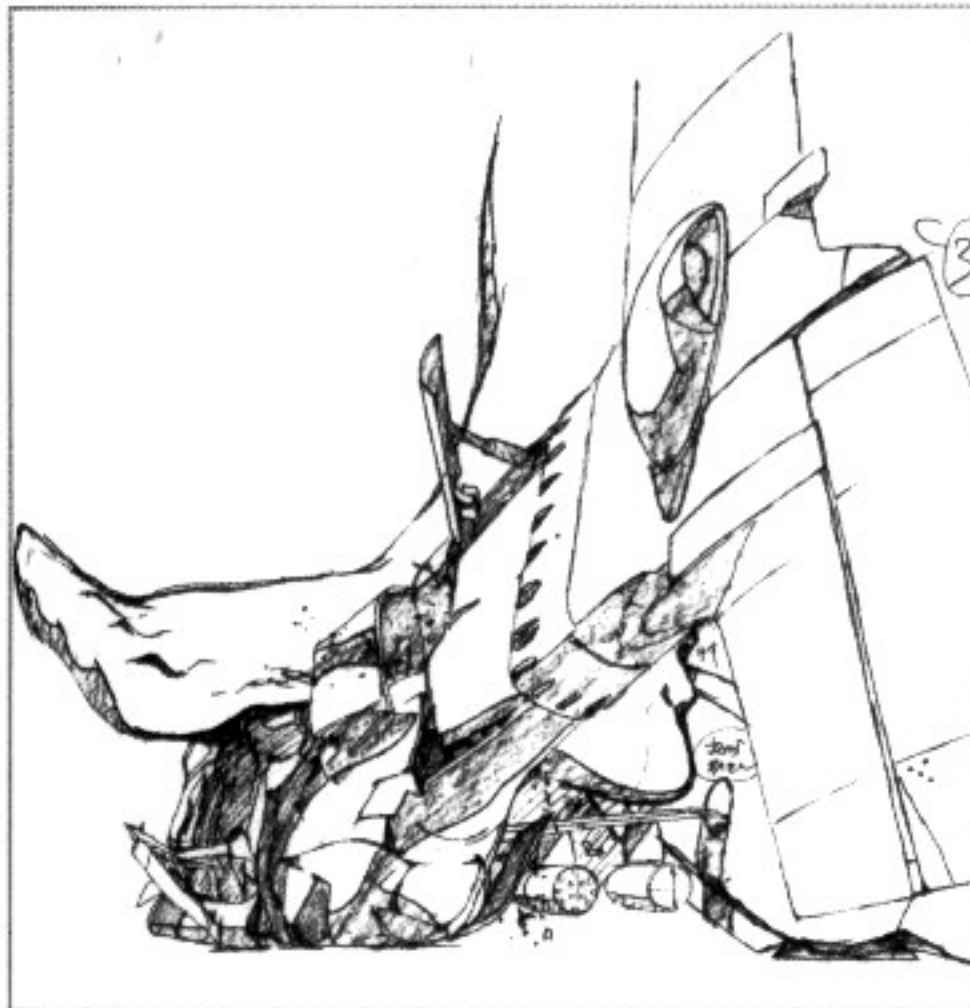
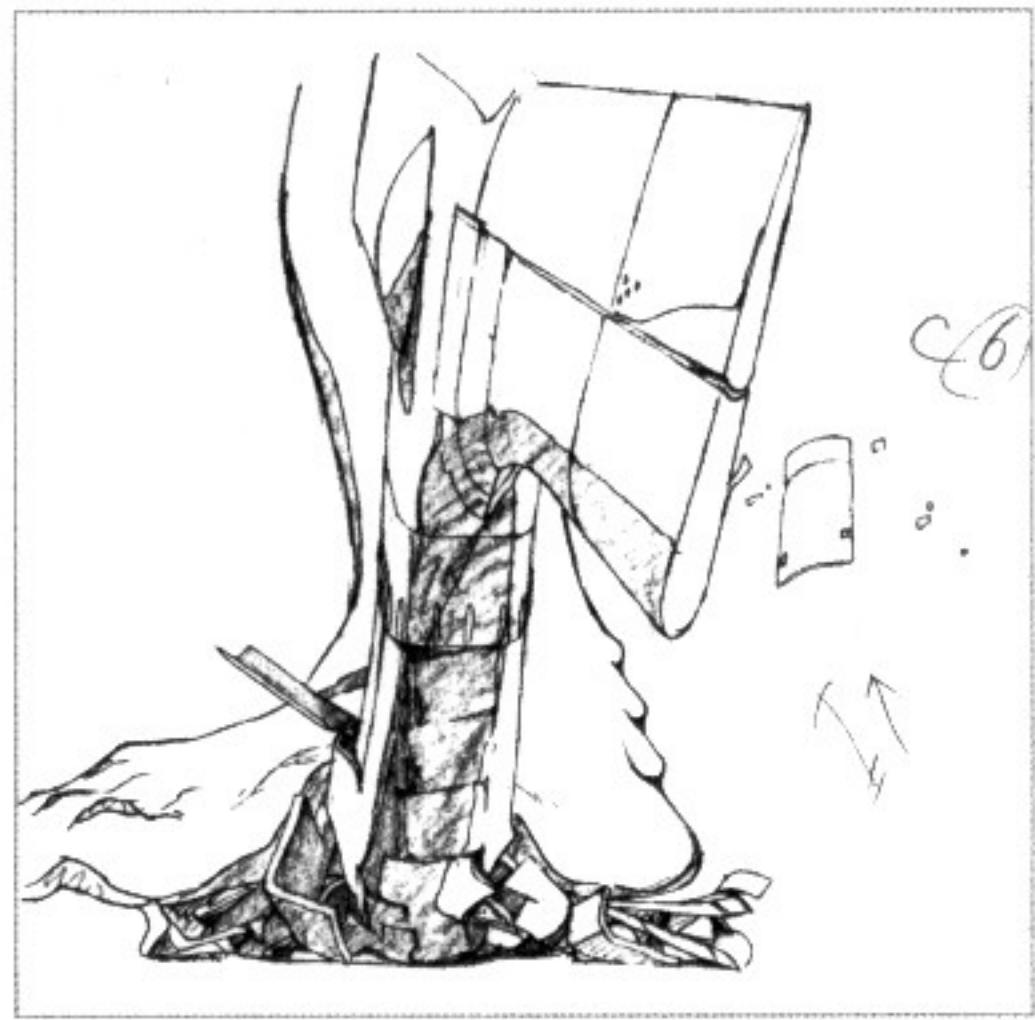
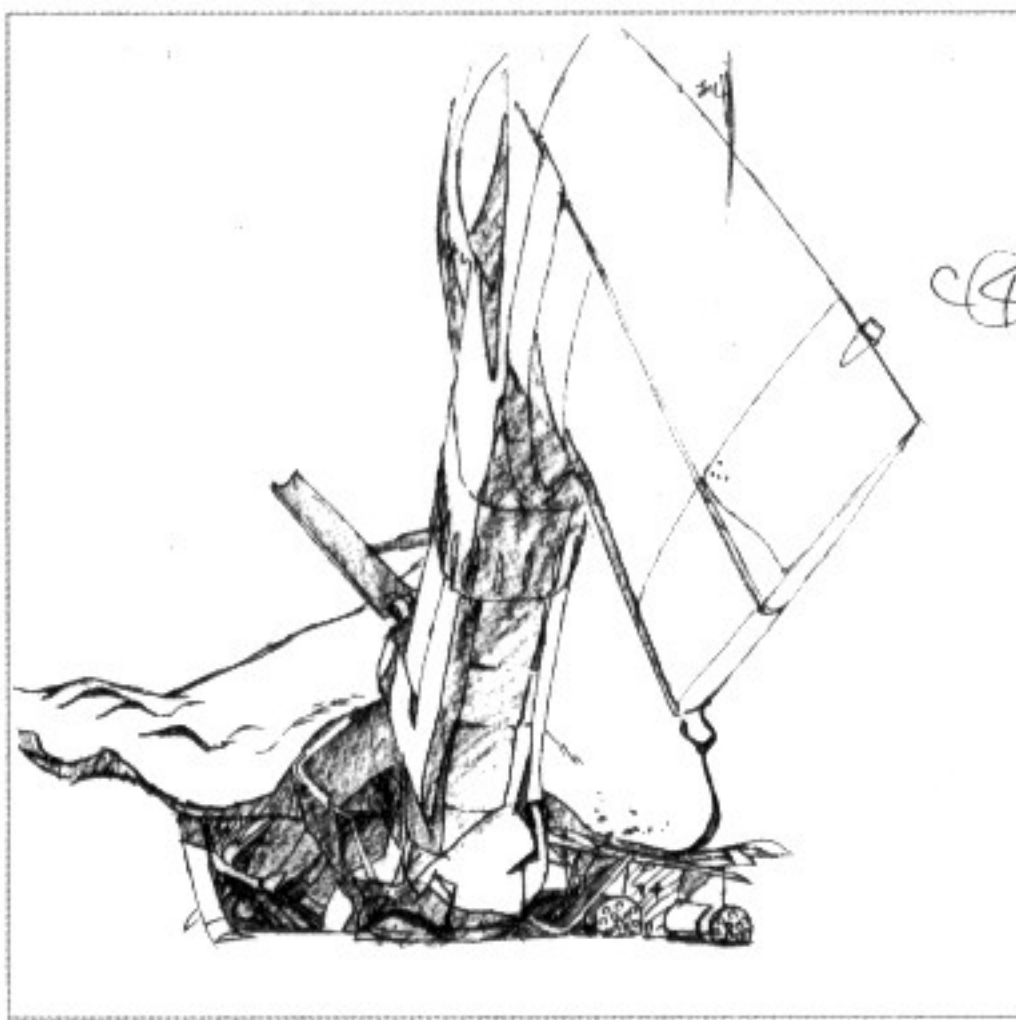
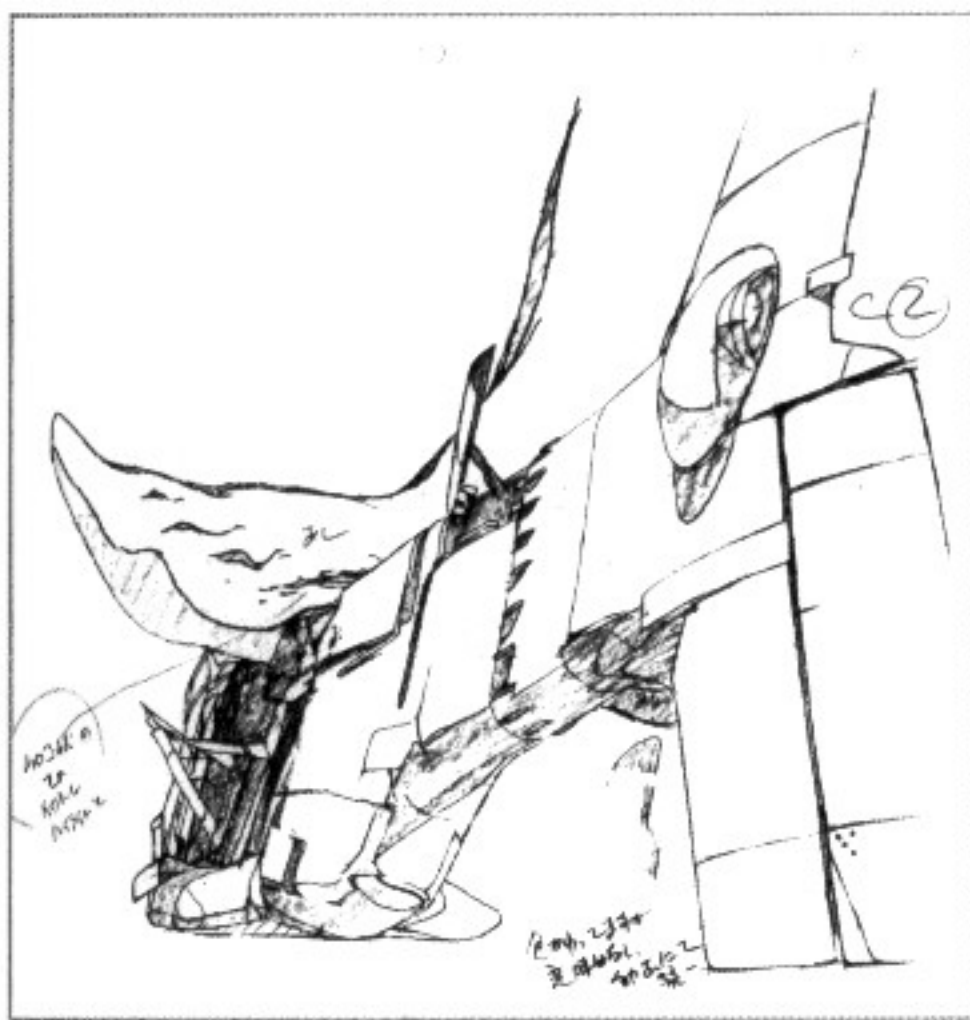
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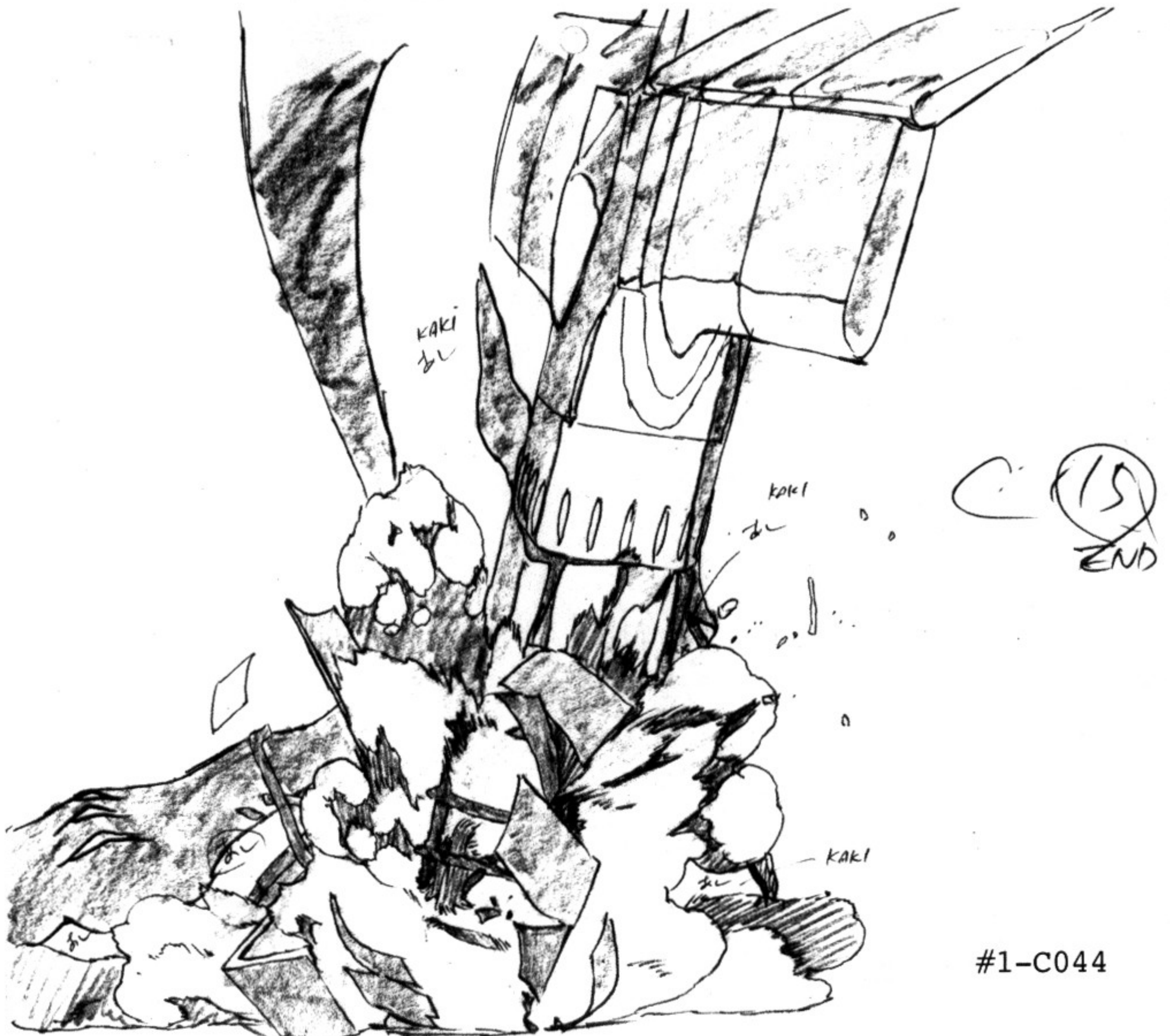
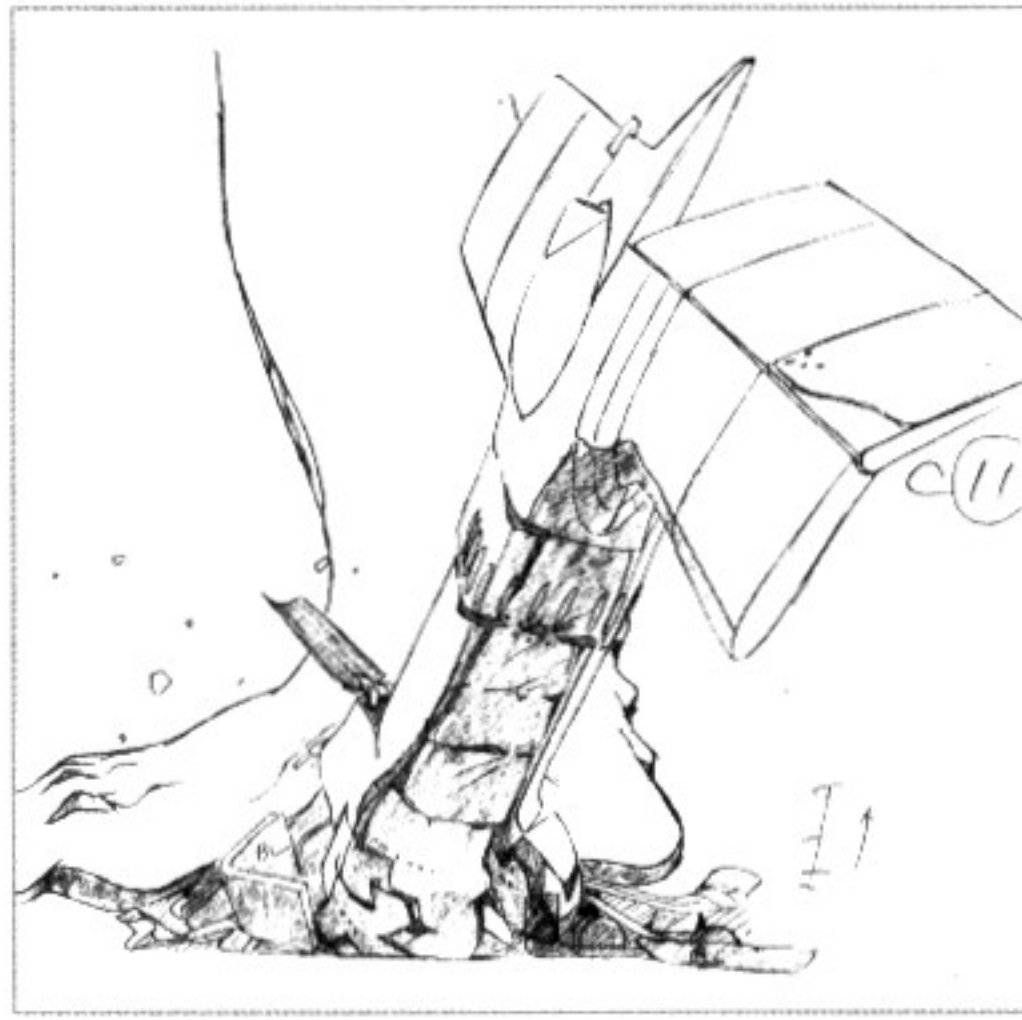
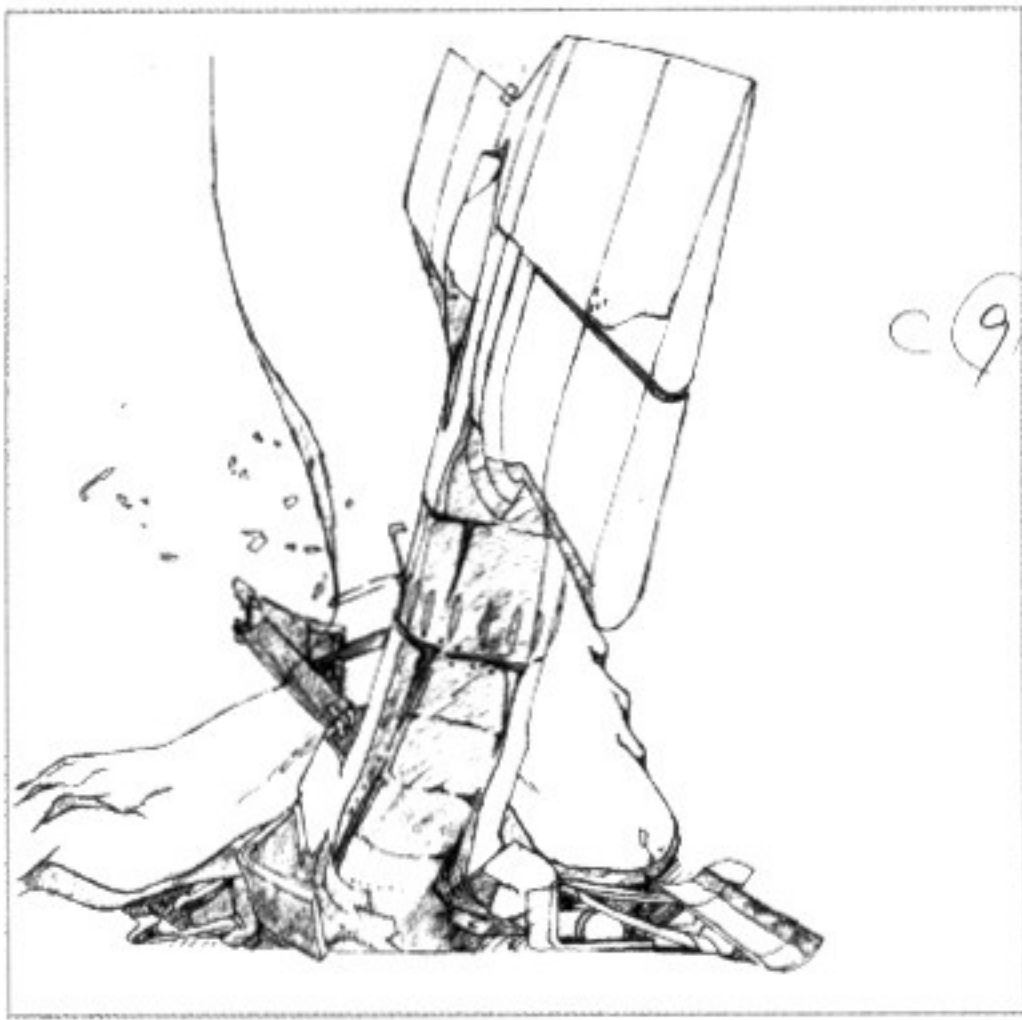


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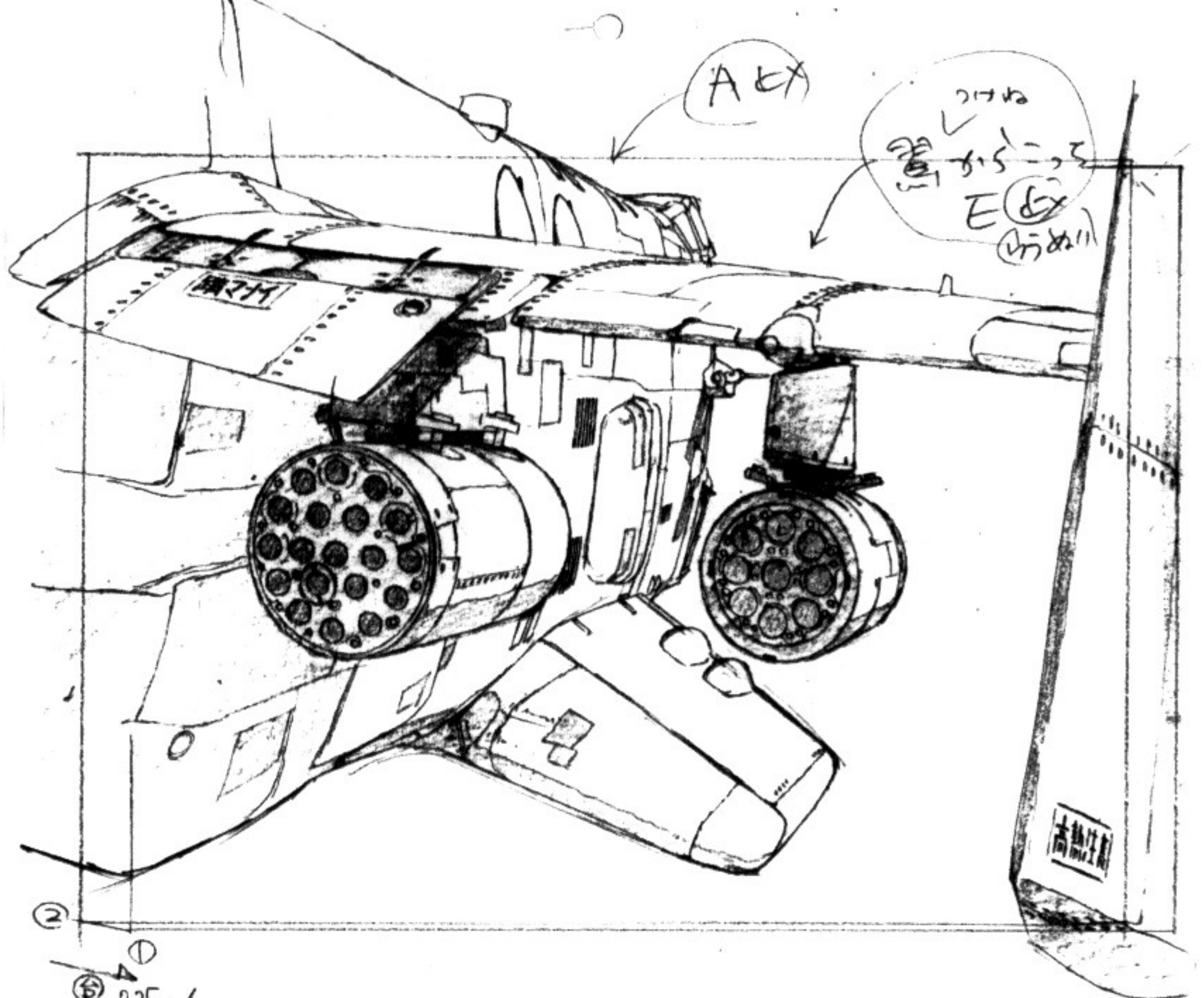
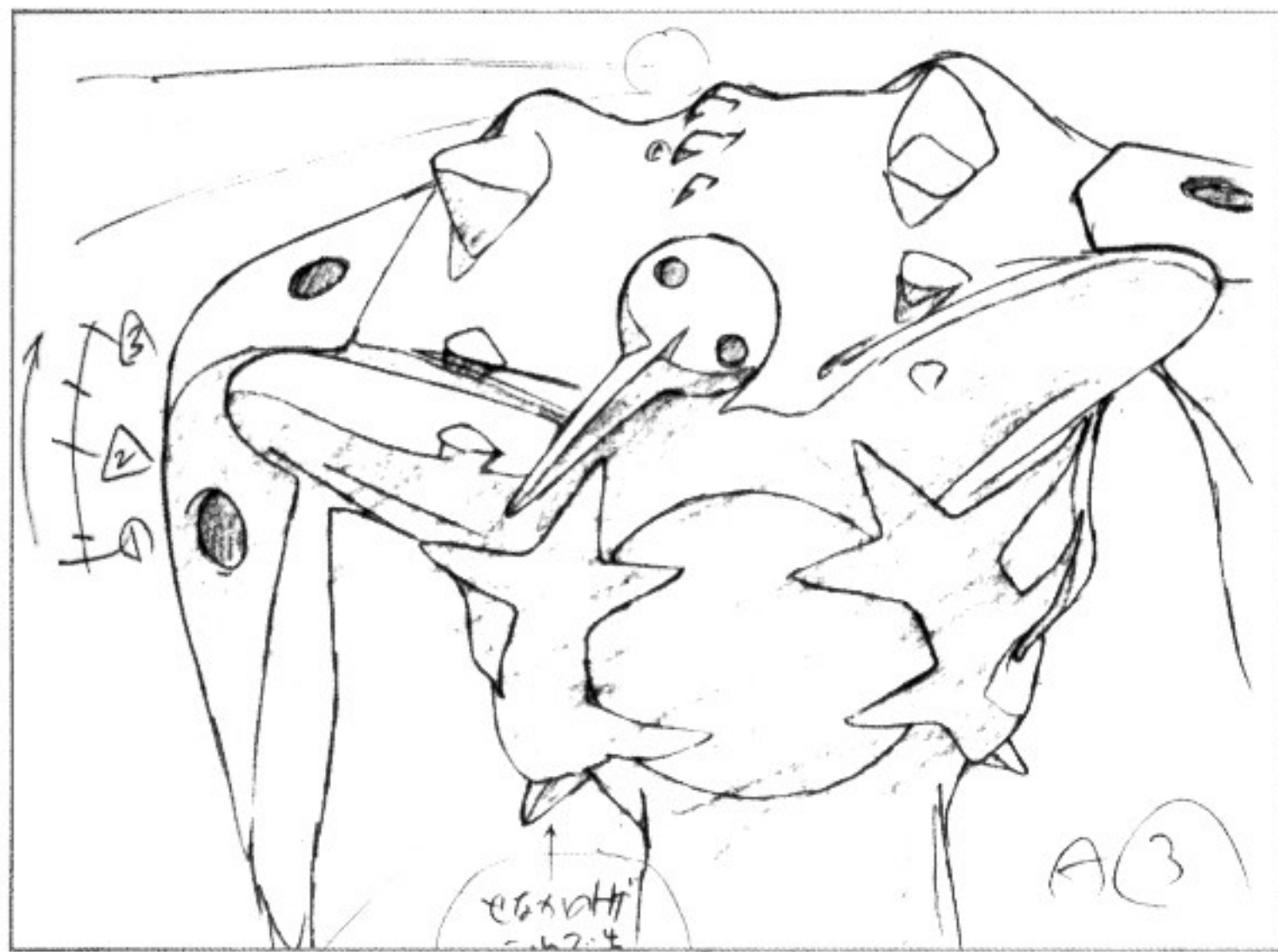


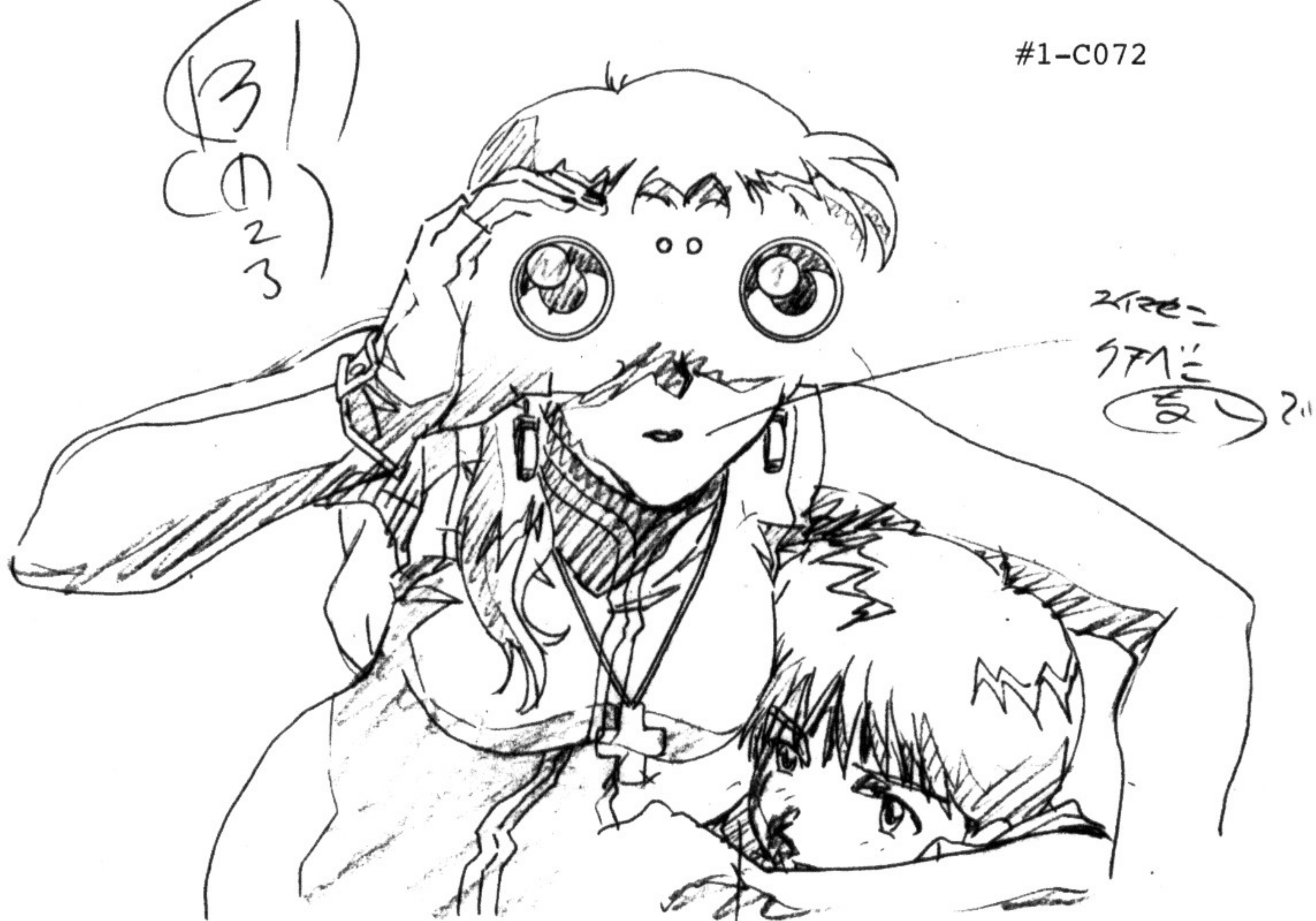






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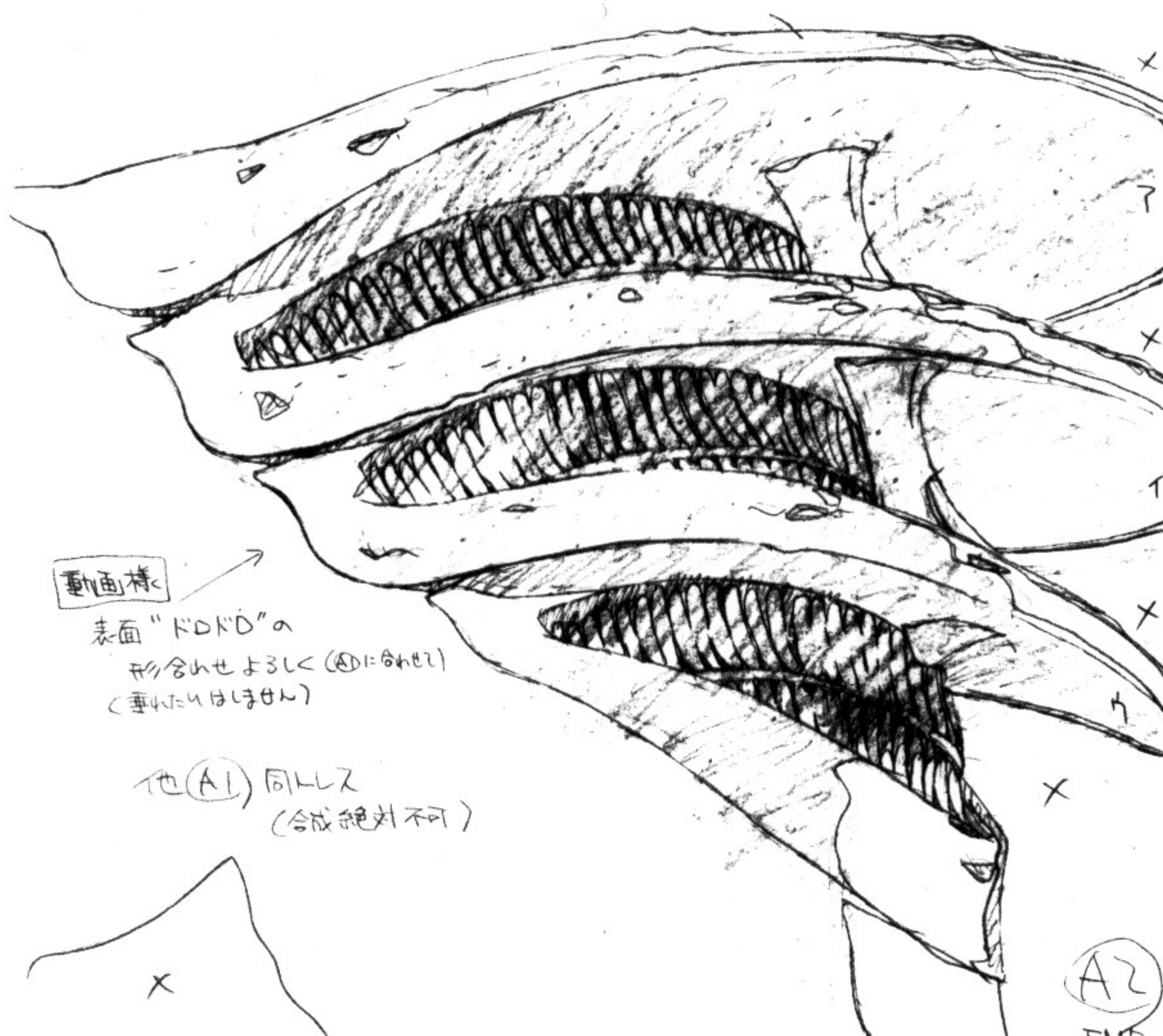
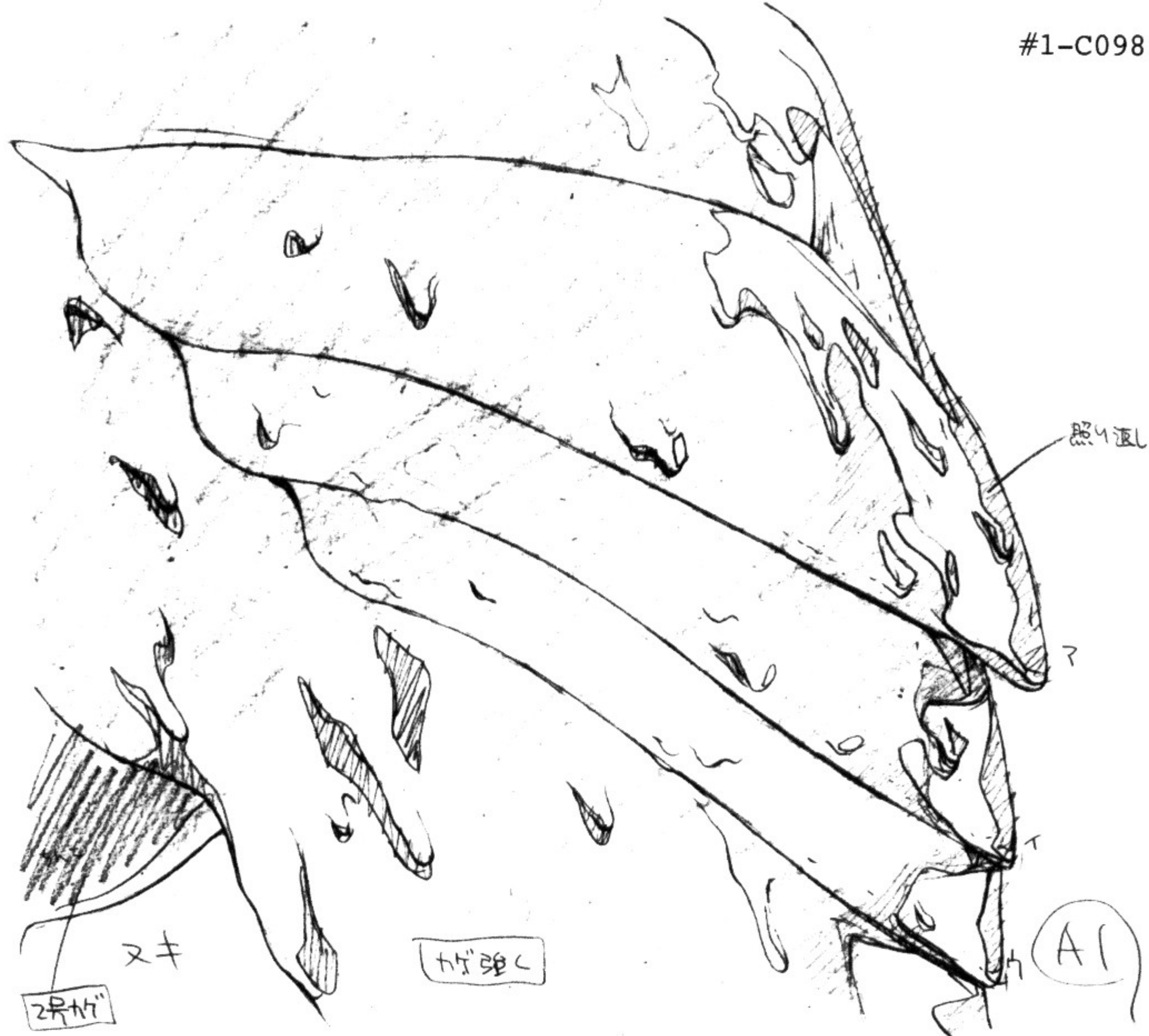




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#1-C103



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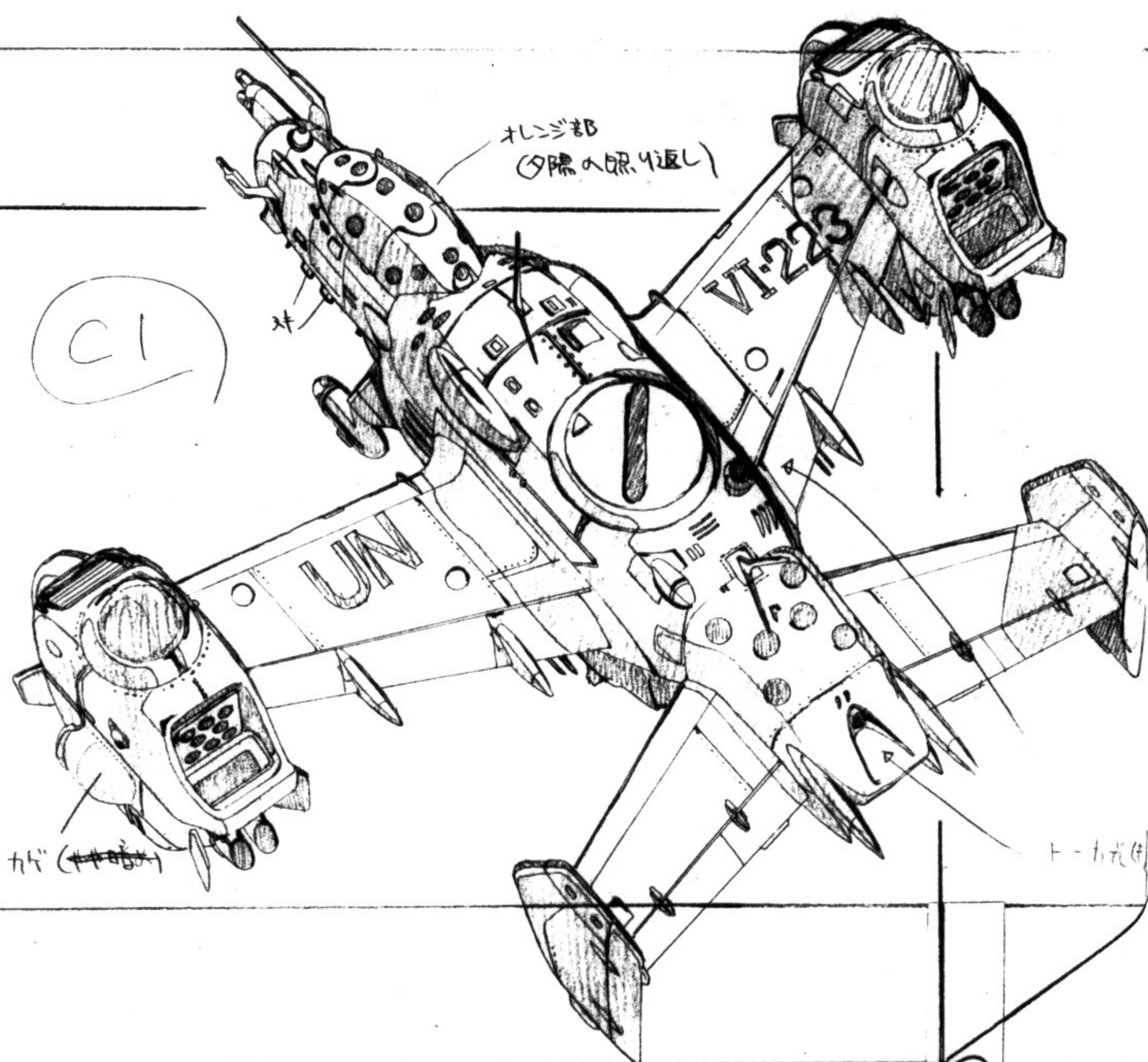
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#1-C108





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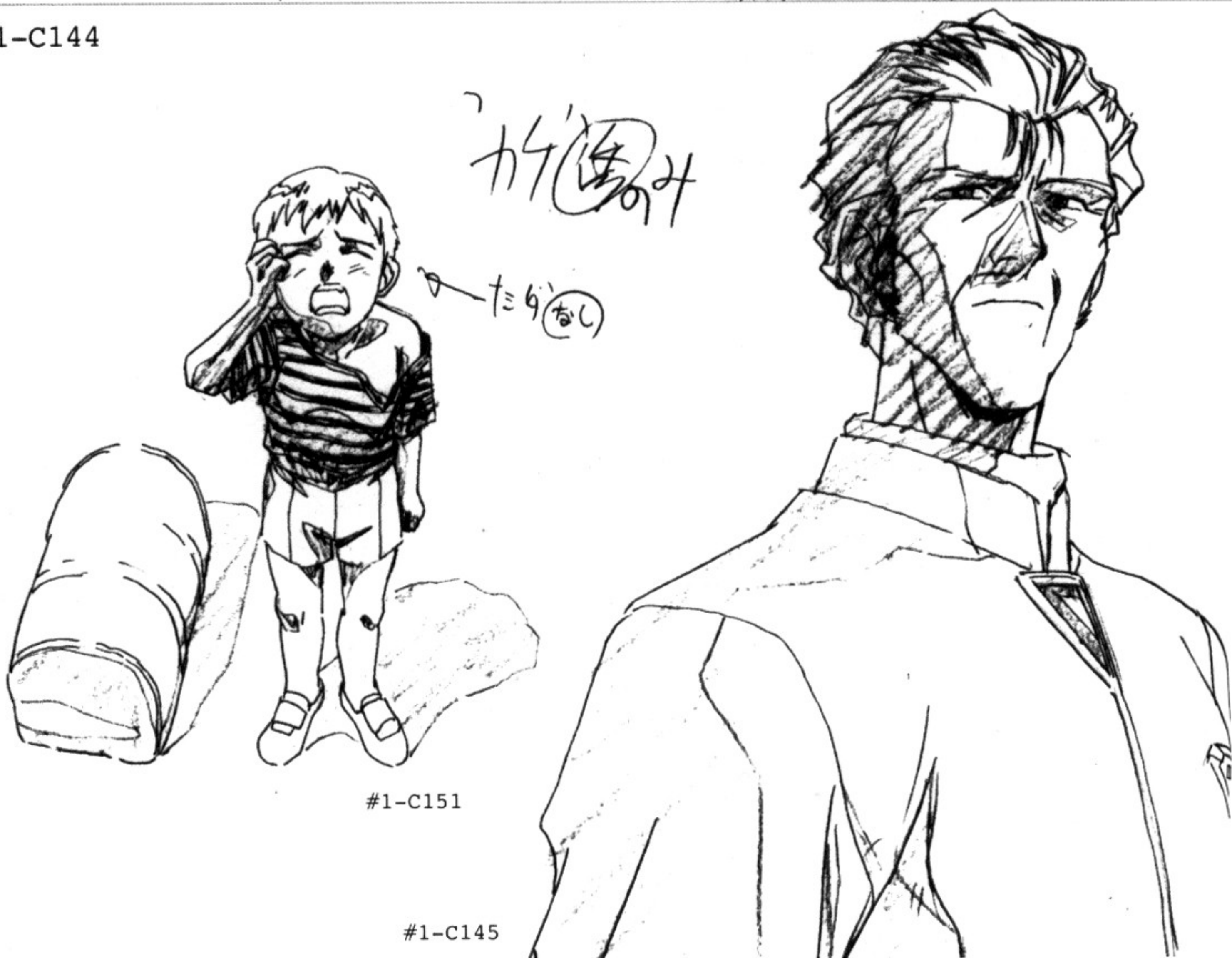


#1-C132





#1-C144



#1-C151

#1-C145



#1-C175





AA





#1-C176

A5

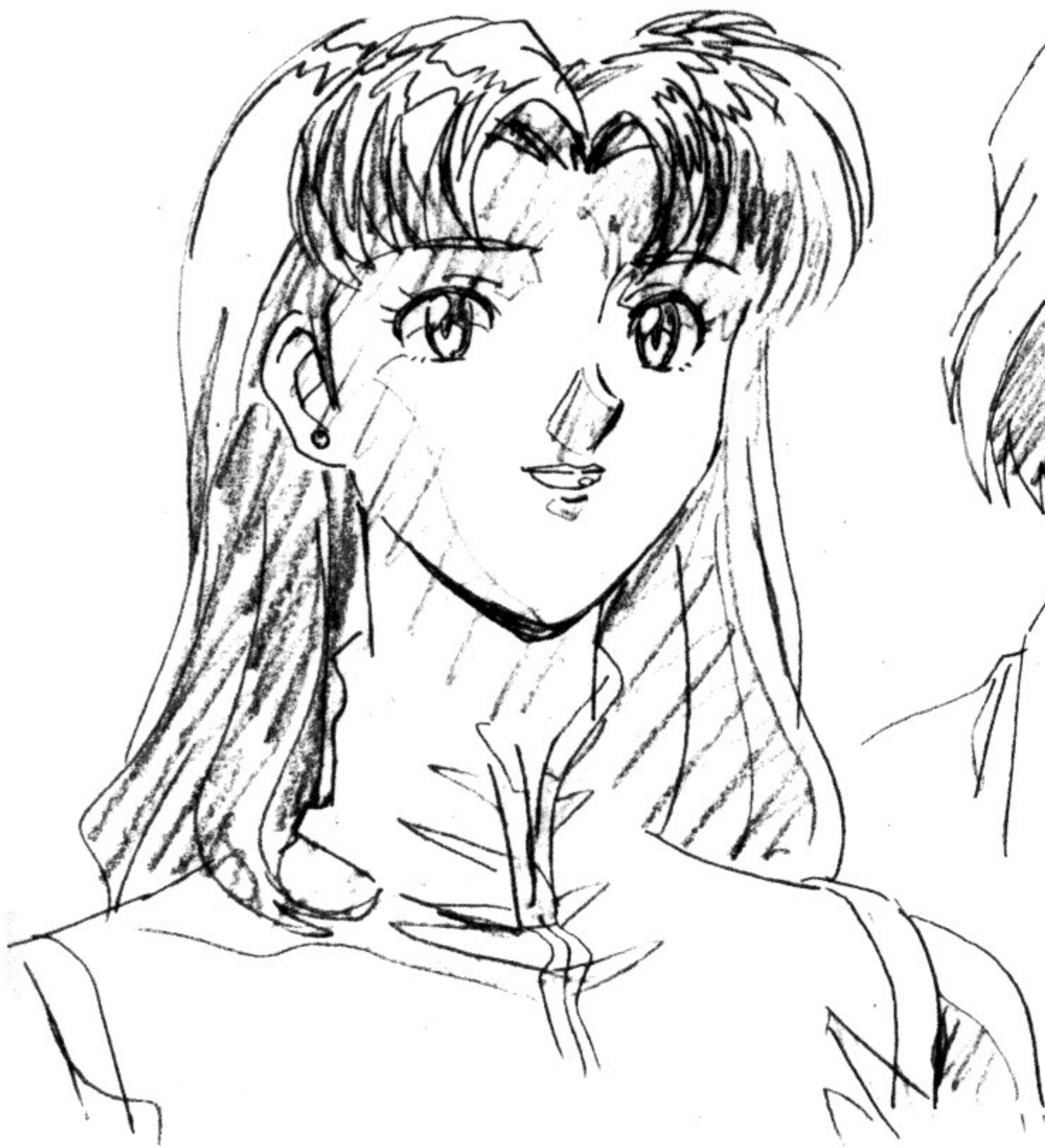


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#1-C179



#1-C179



#1-C181



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#1-C183



#1-C184



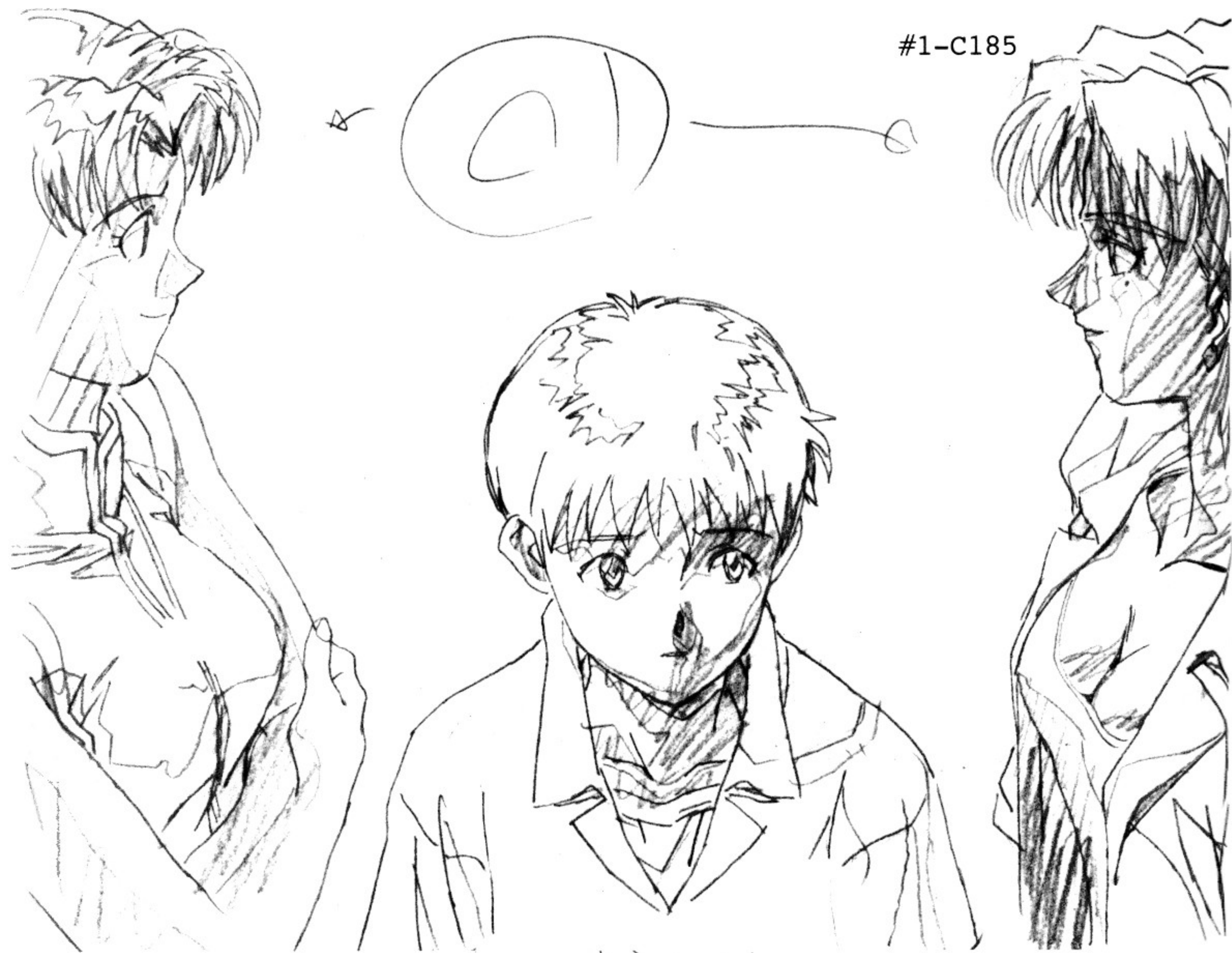
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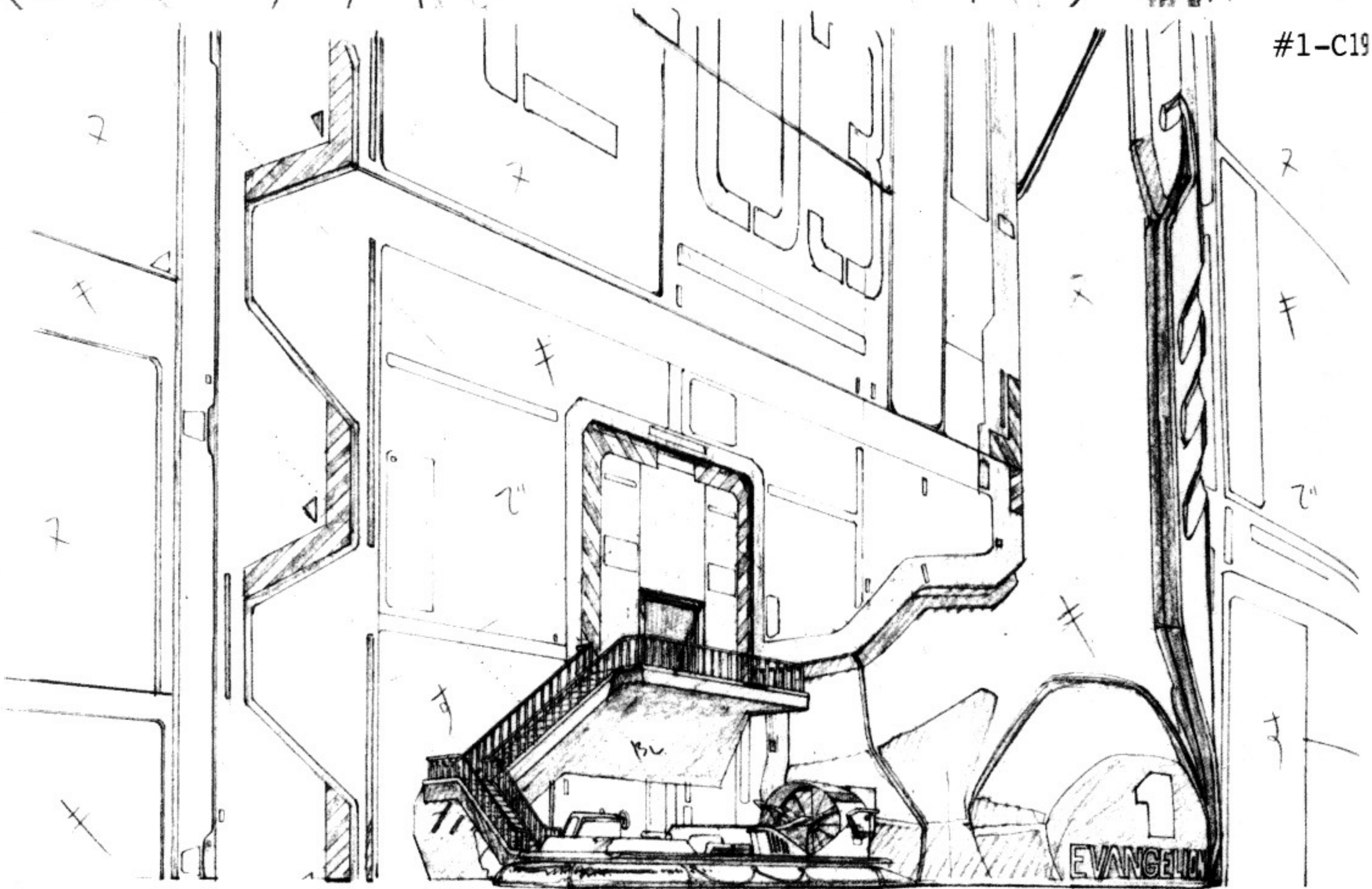
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#1-C19



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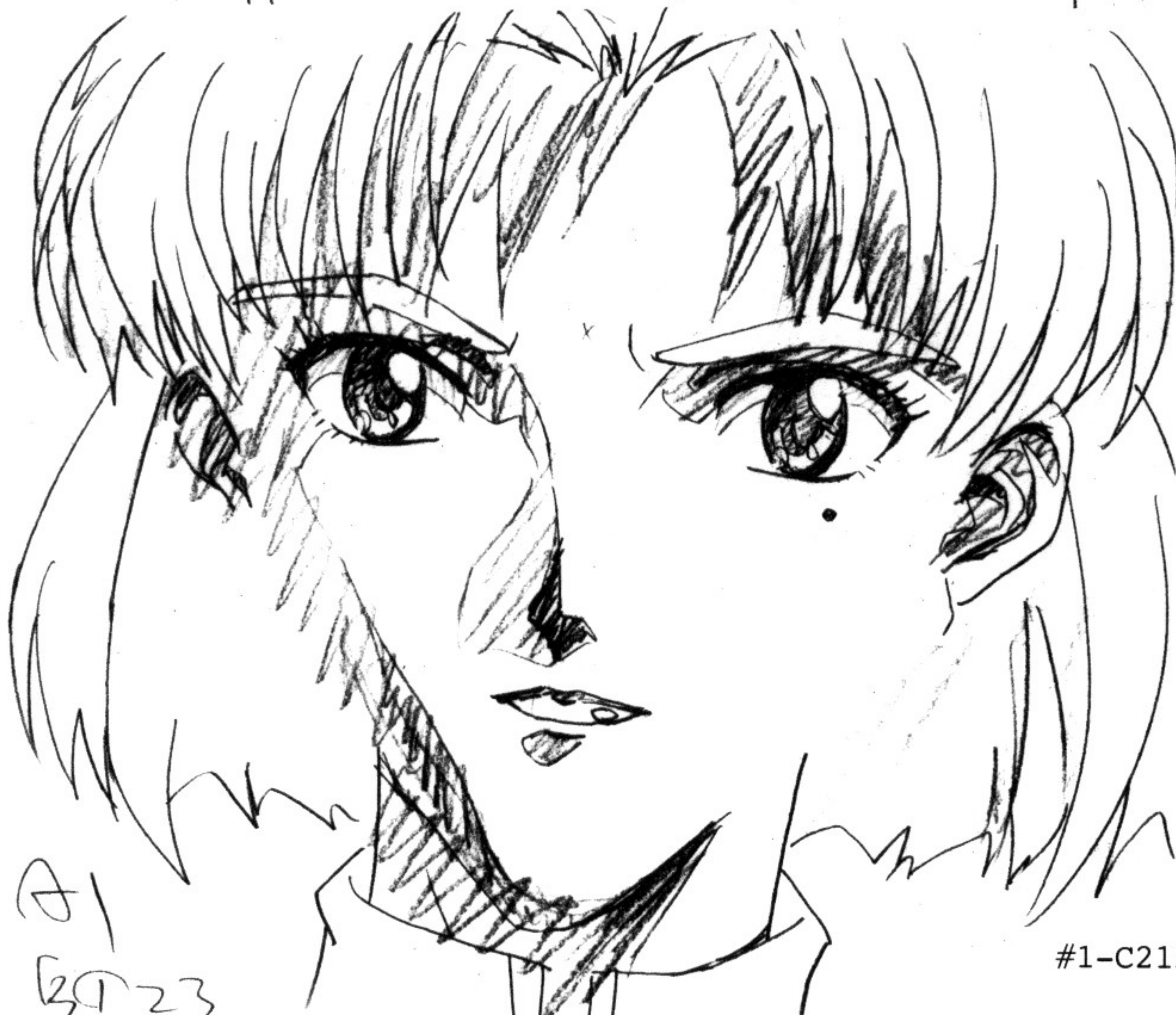


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#1-C212



#1-C213



#1-C223

#1-C230

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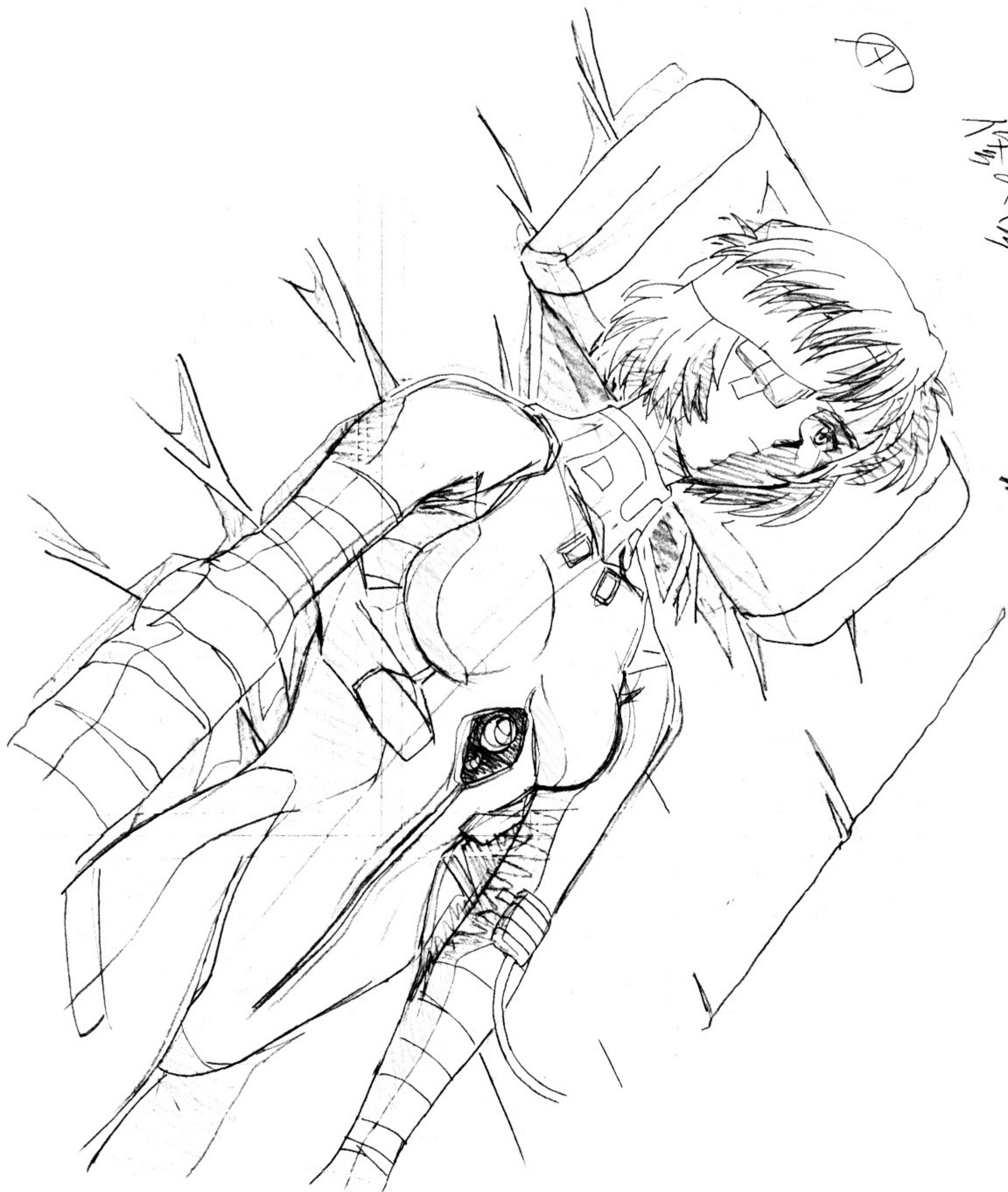
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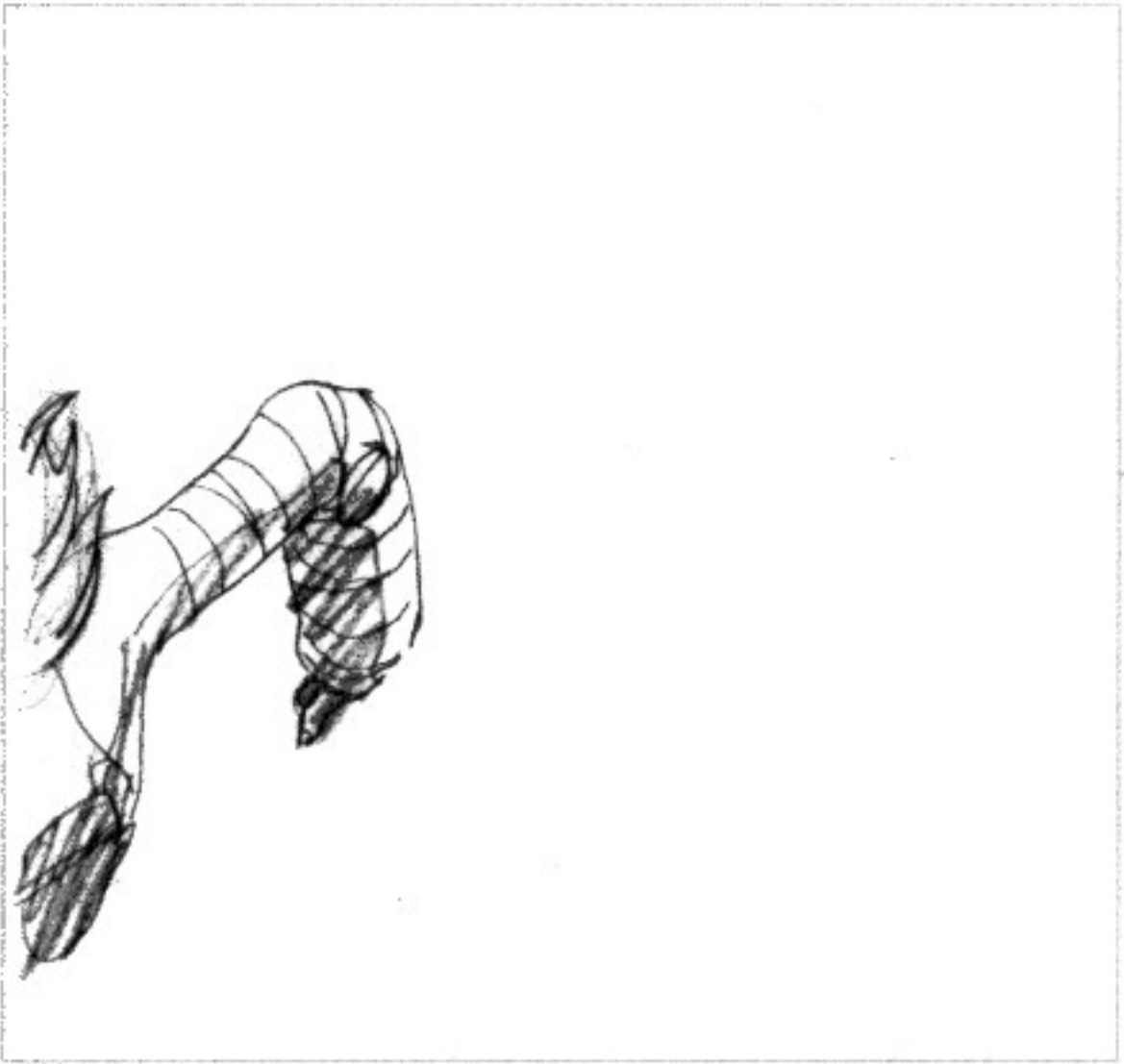
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#1-C258





#1-C269s



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#1-C285



(B2) (C2)

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C2

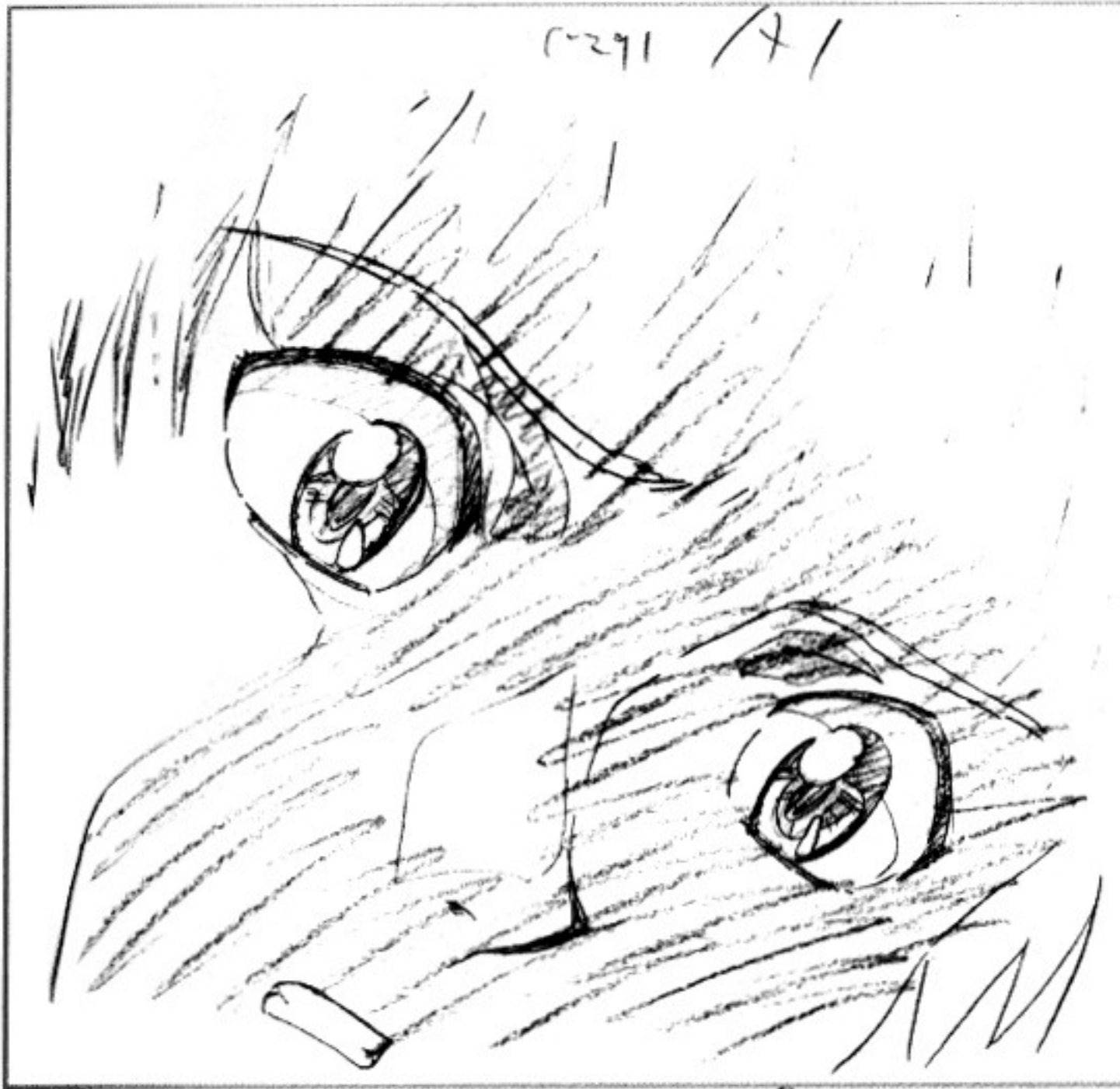


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#1-C290





#1-C291



#1-C293

A5

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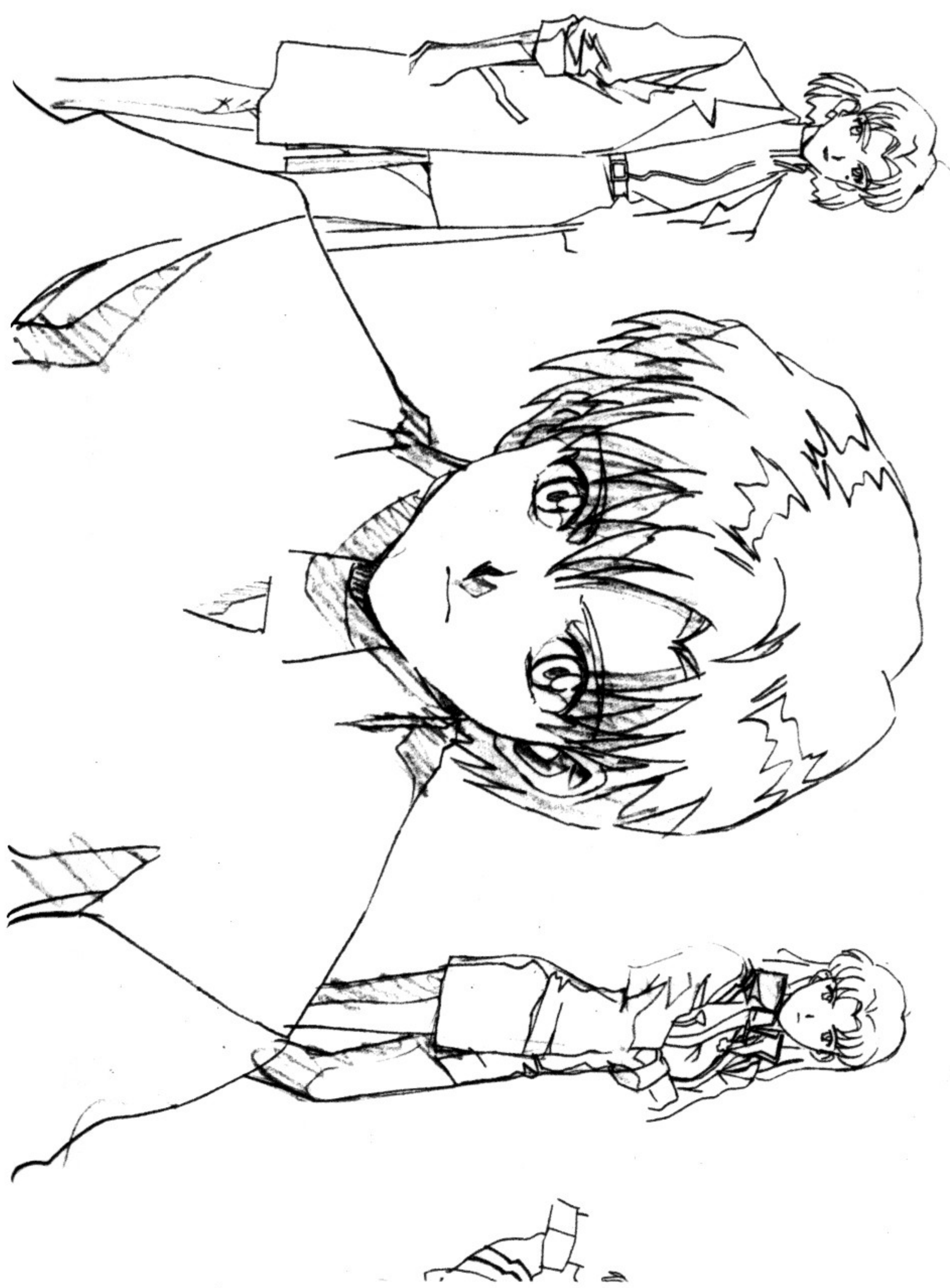
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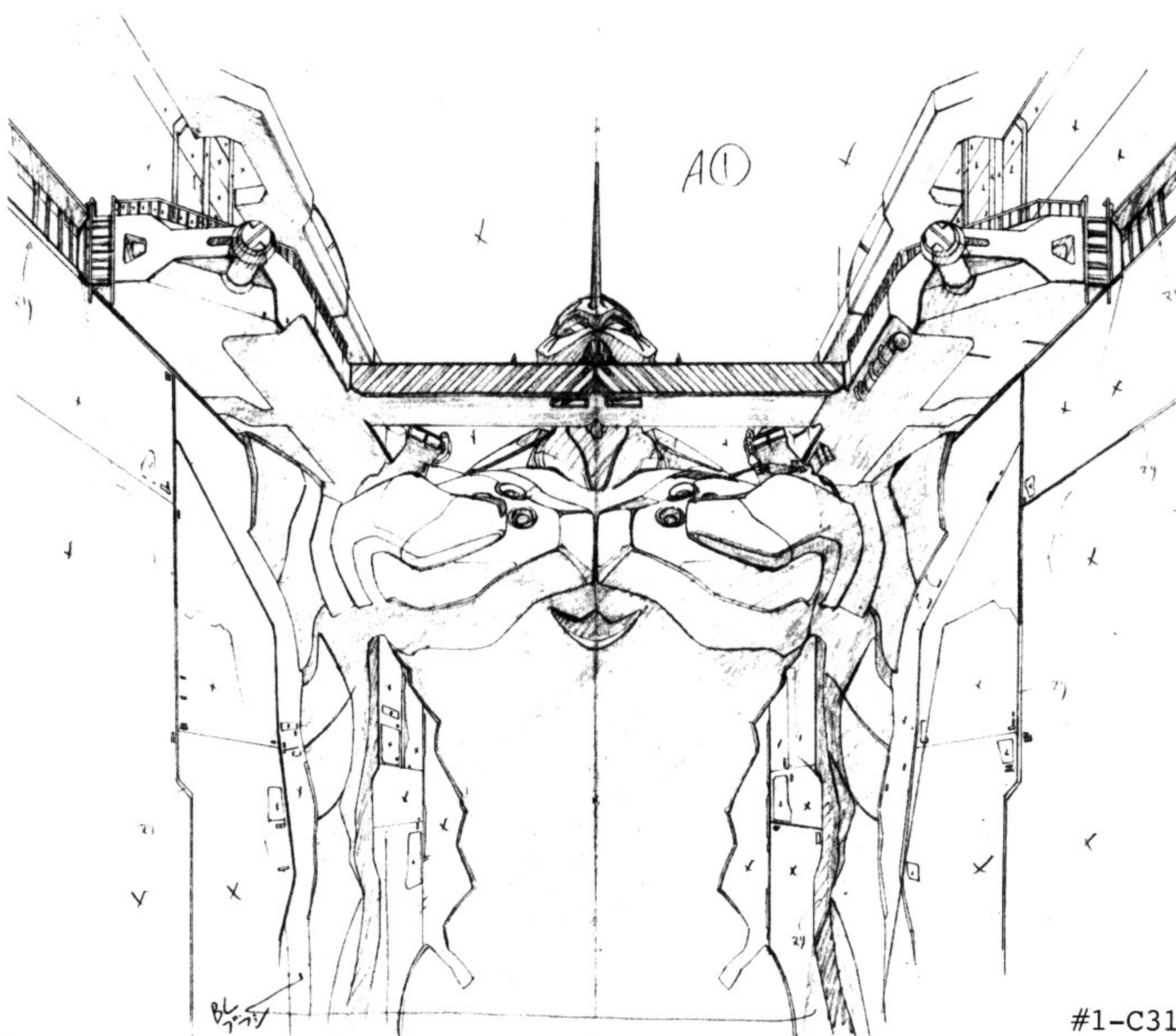
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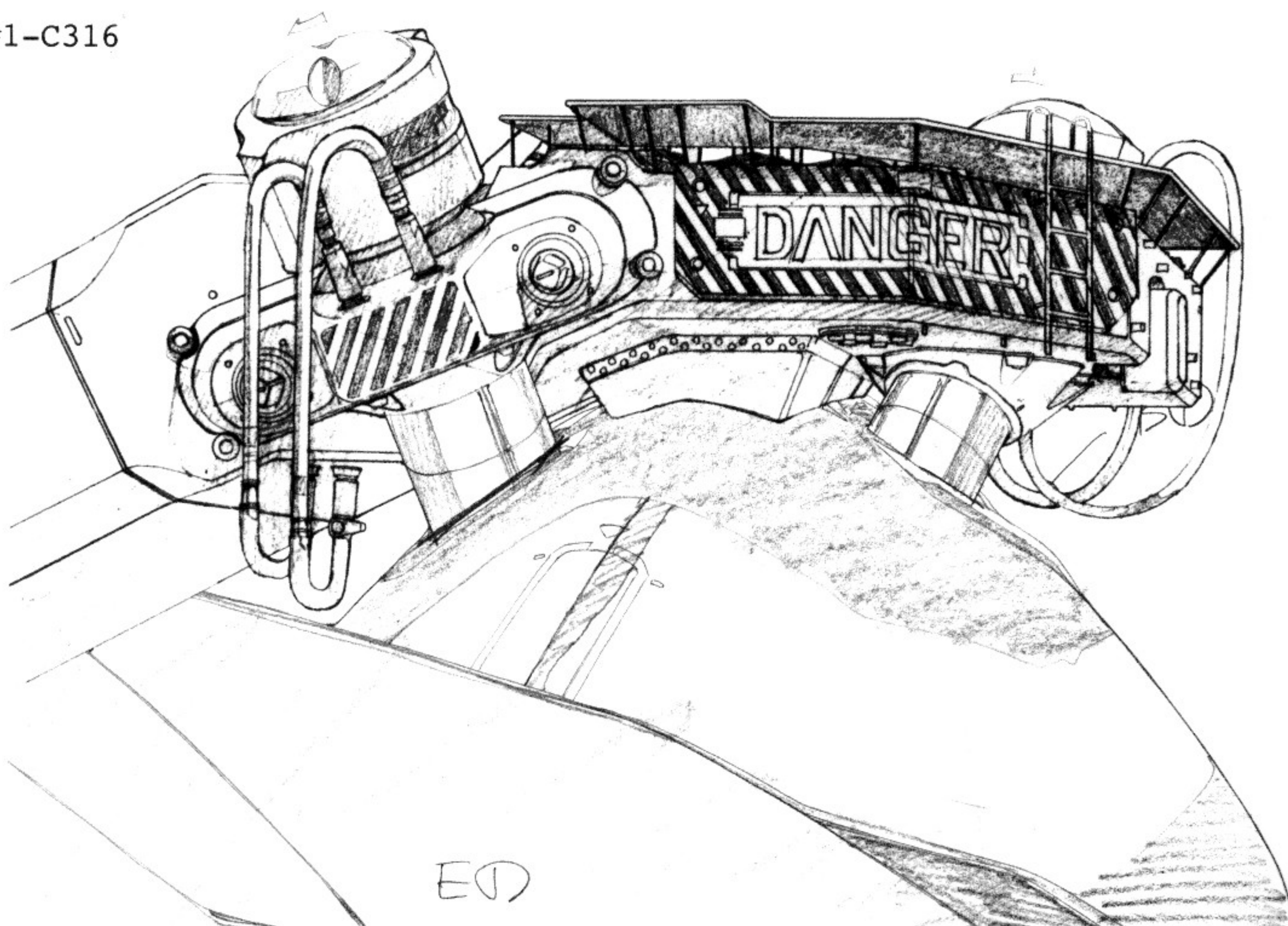
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A(1) X14 = 24





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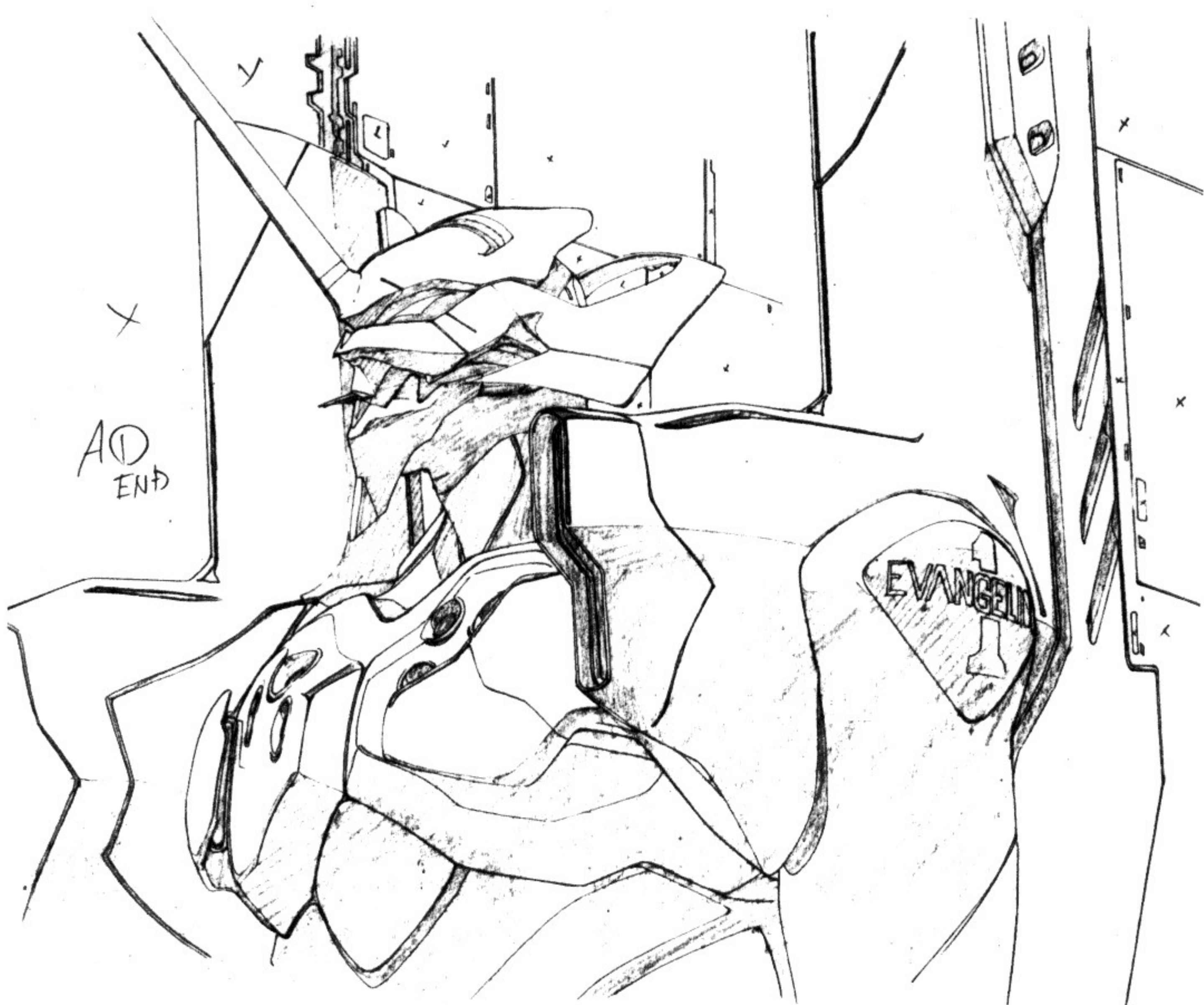




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E. Dr. R. J. T.
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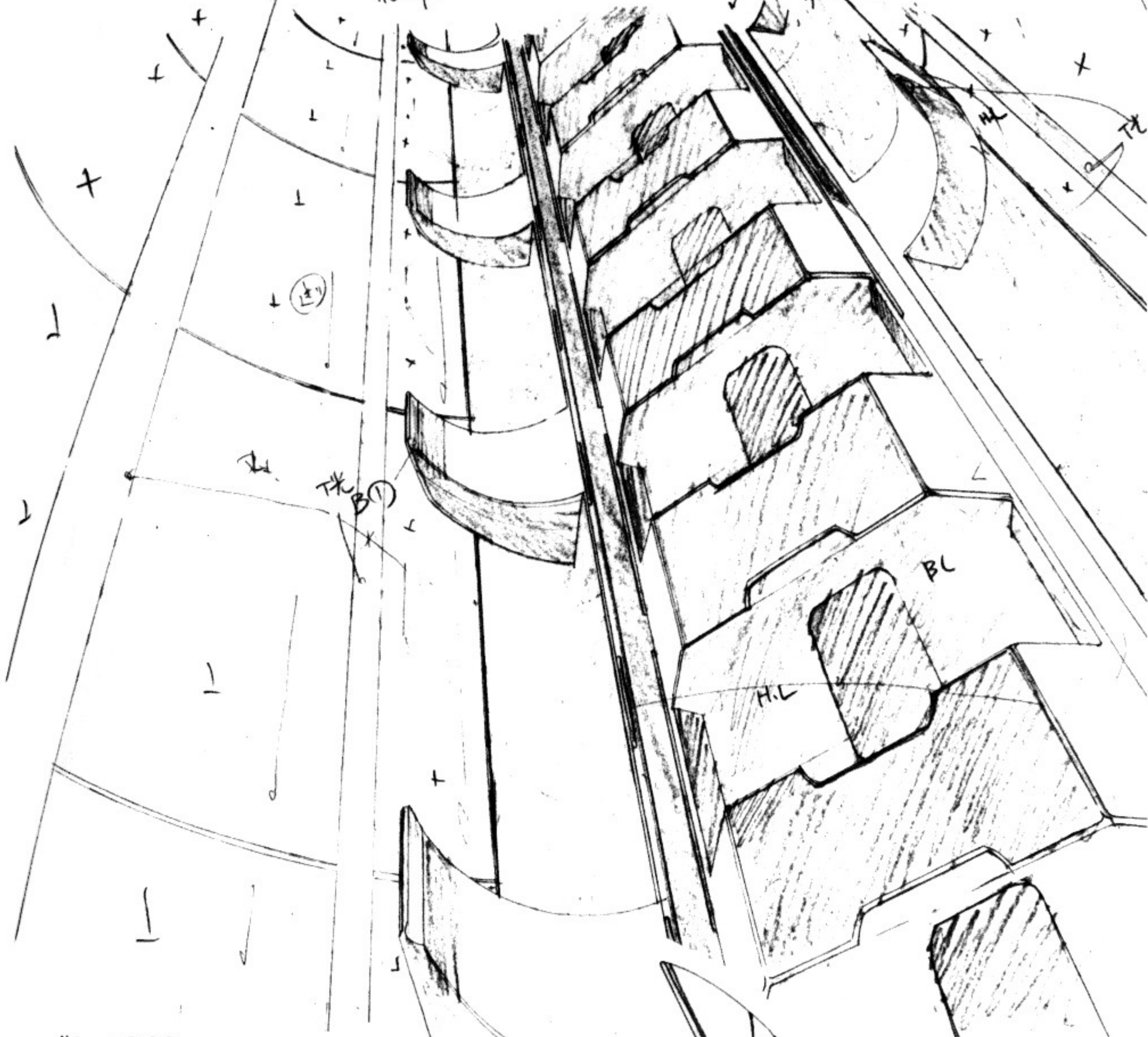
(AD)修



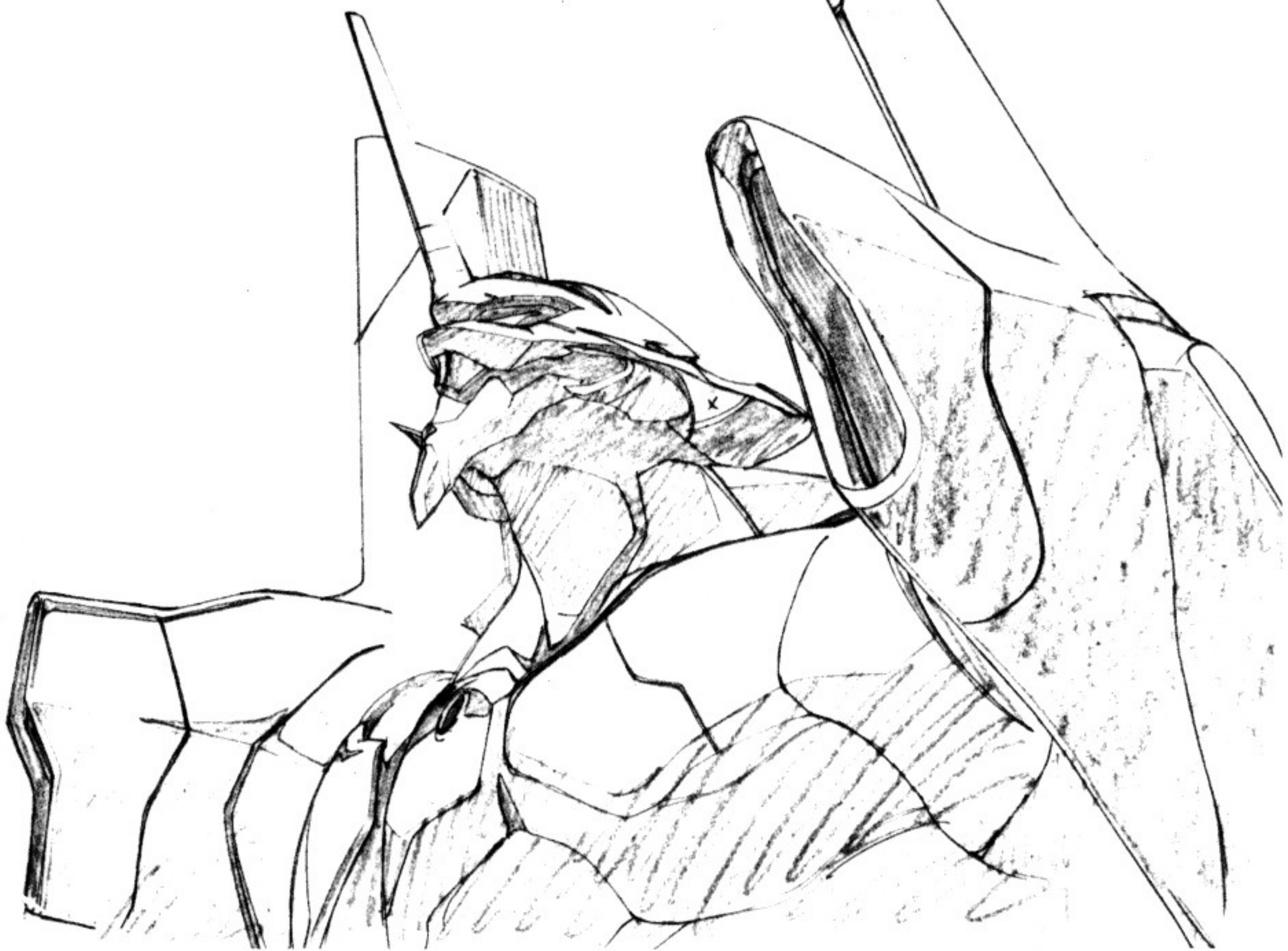
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1150

AD 5.0
1150



#1-C340

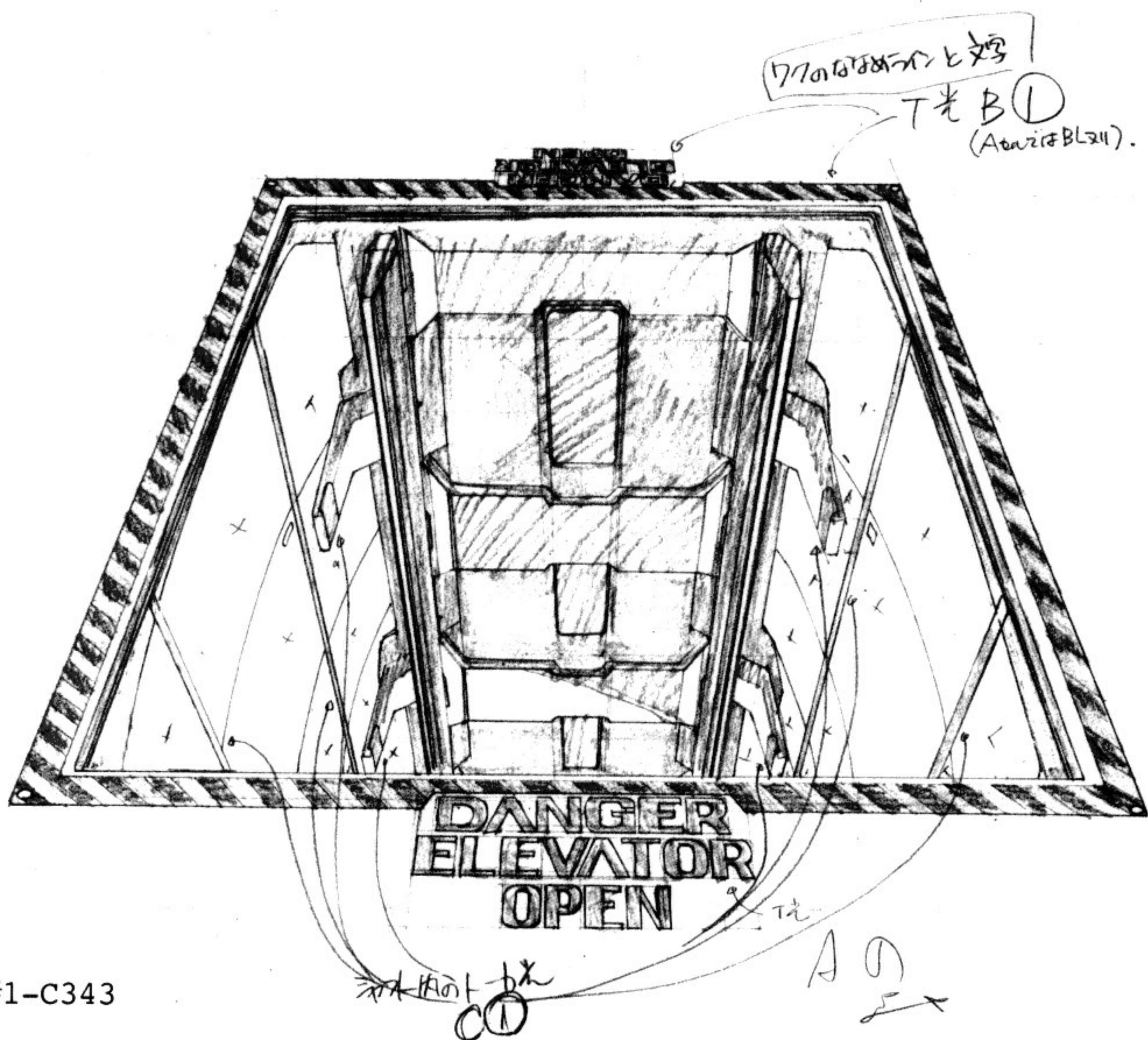




C-341
Aen

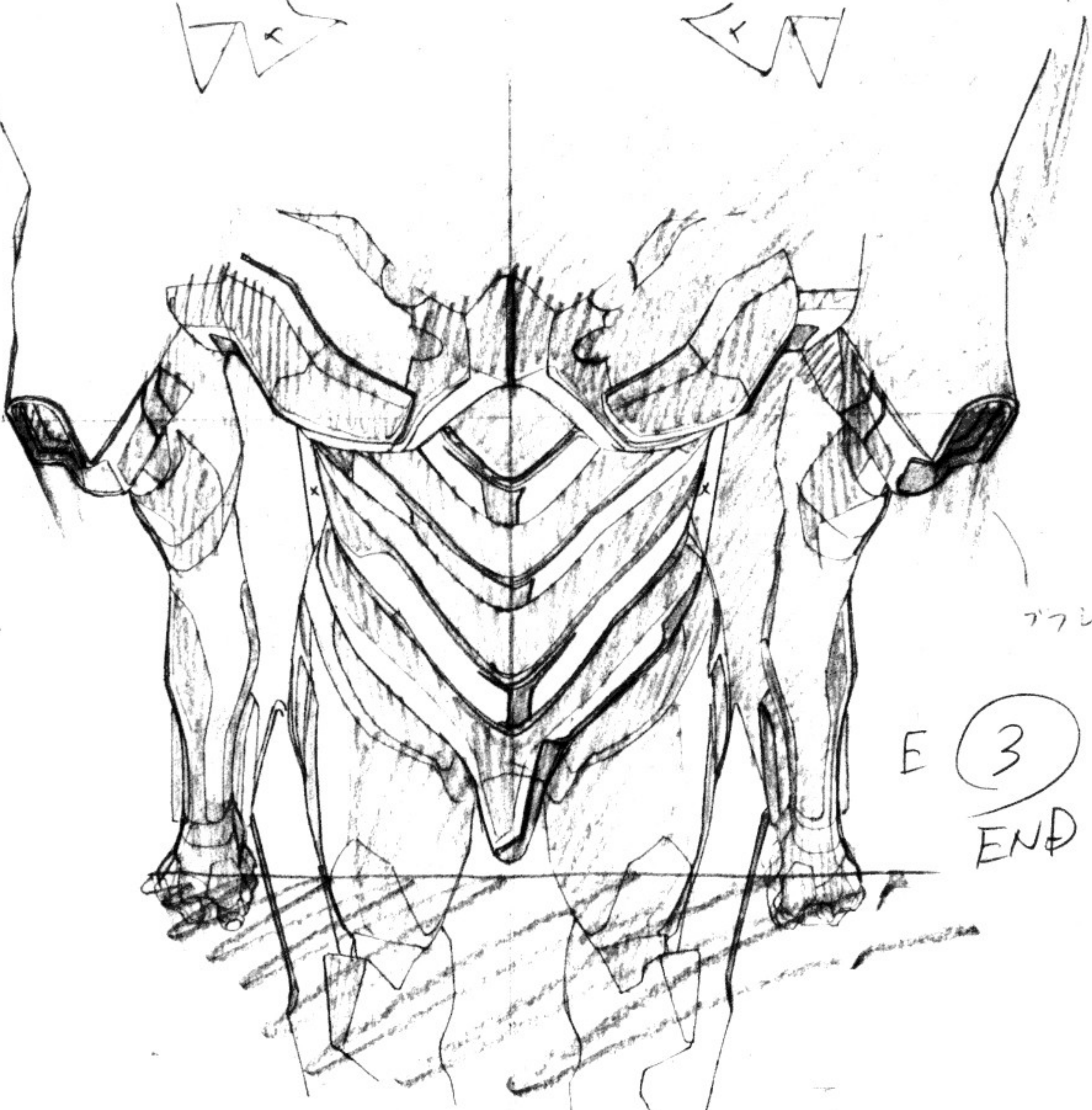
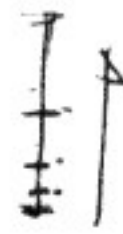
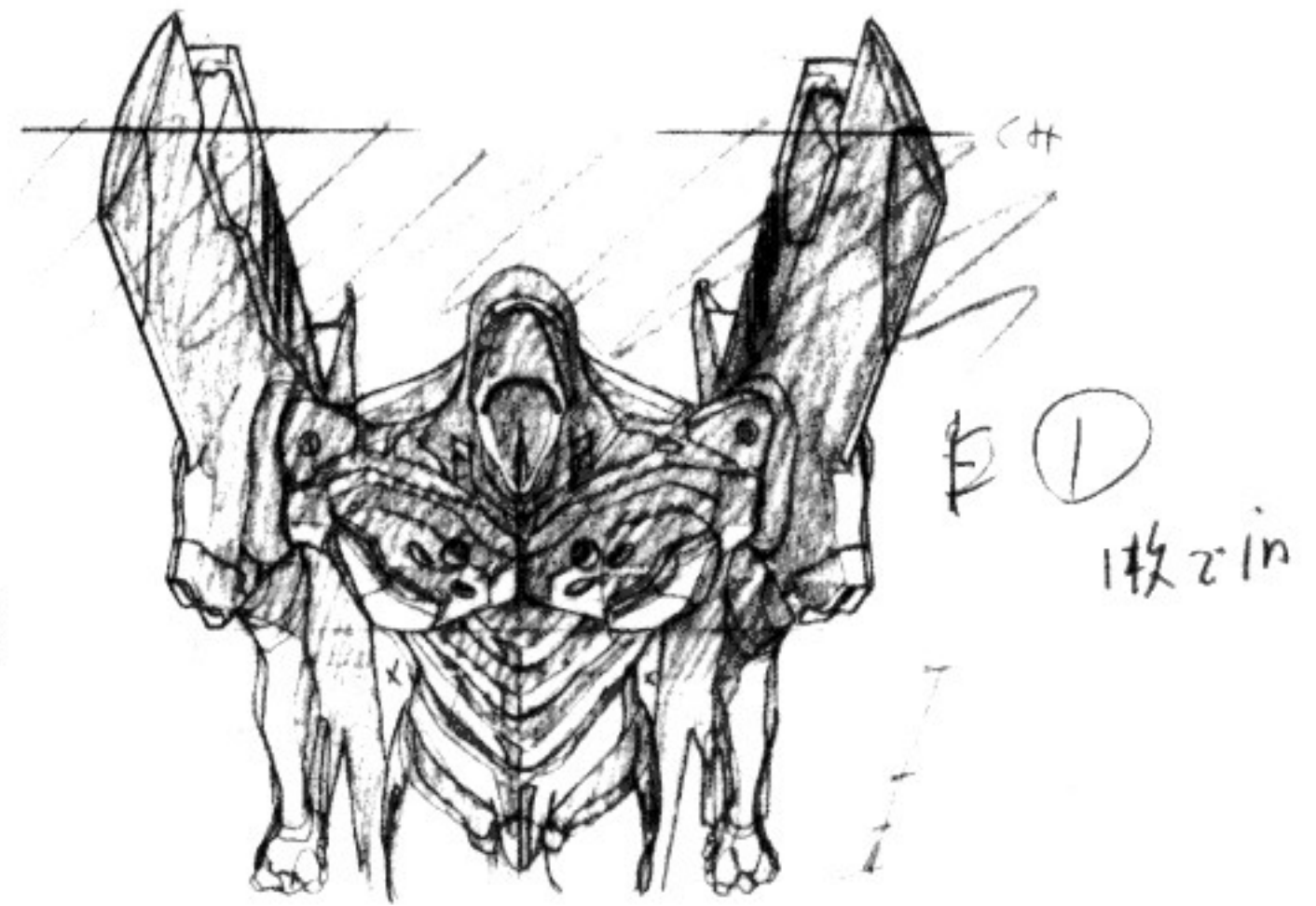
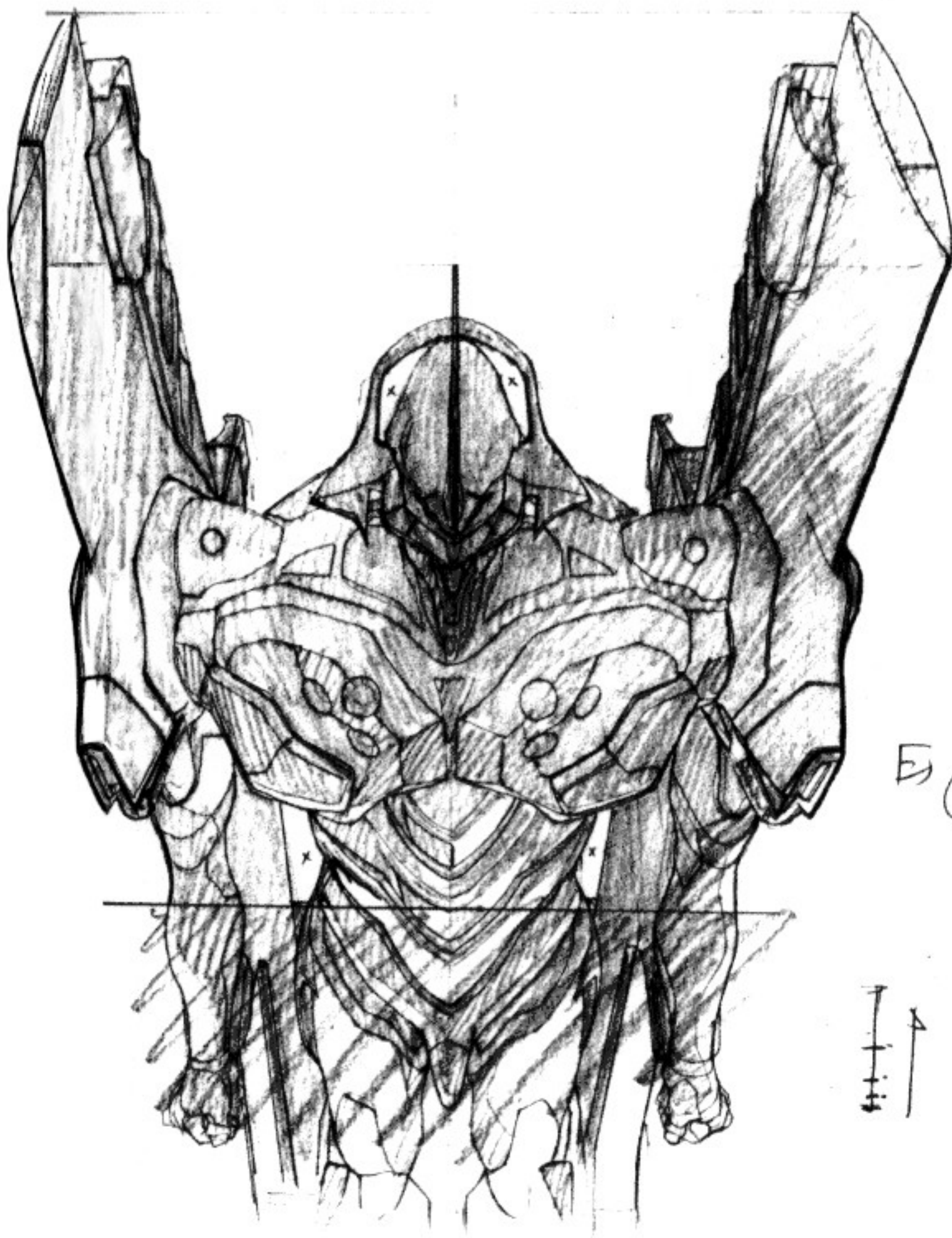
7/3

#1-C338



#1-C343

7/3
A ①
7/3



772



#1-C345



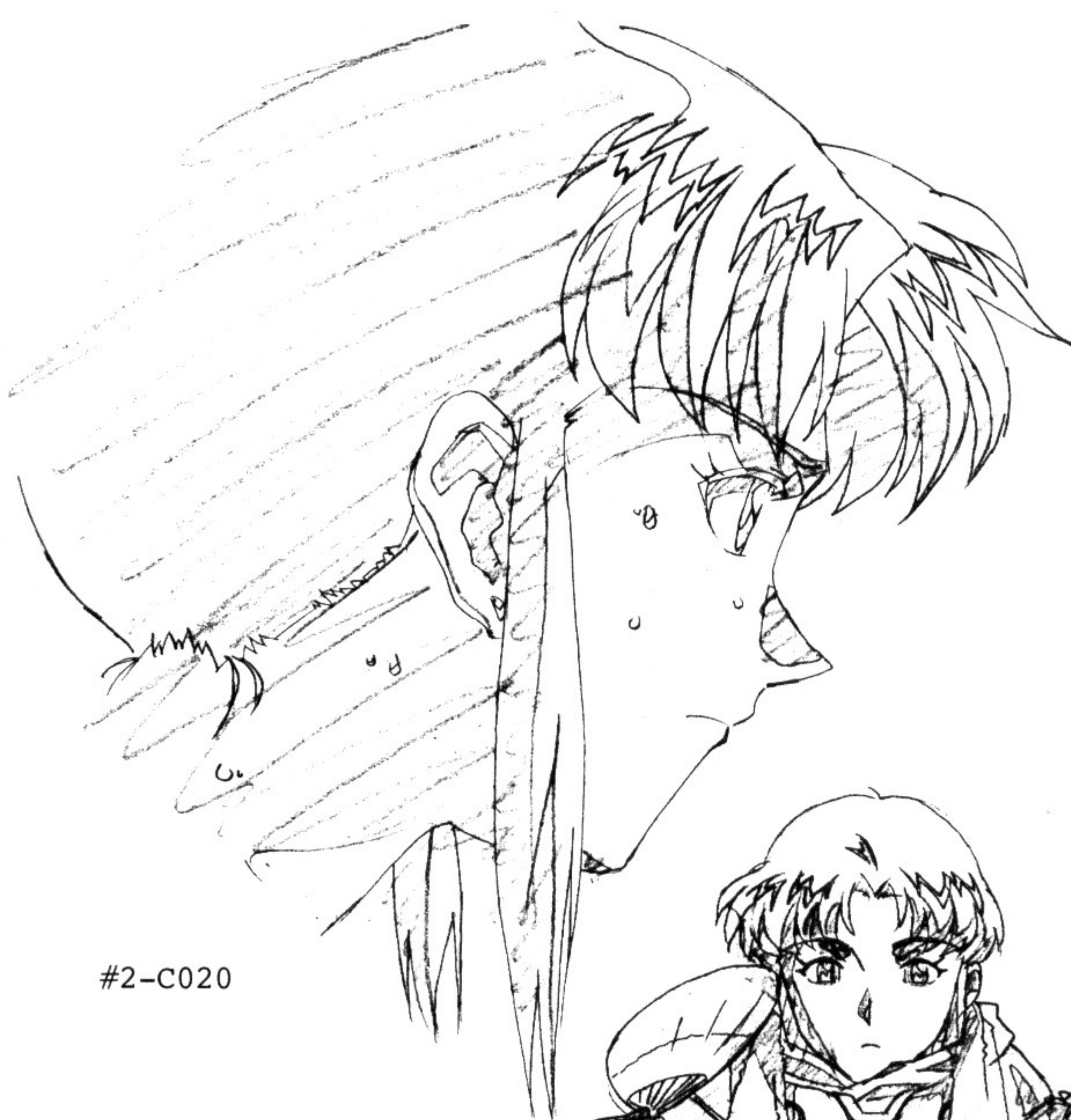
#1-C348



#2-C001



#2-C004



#2-C020

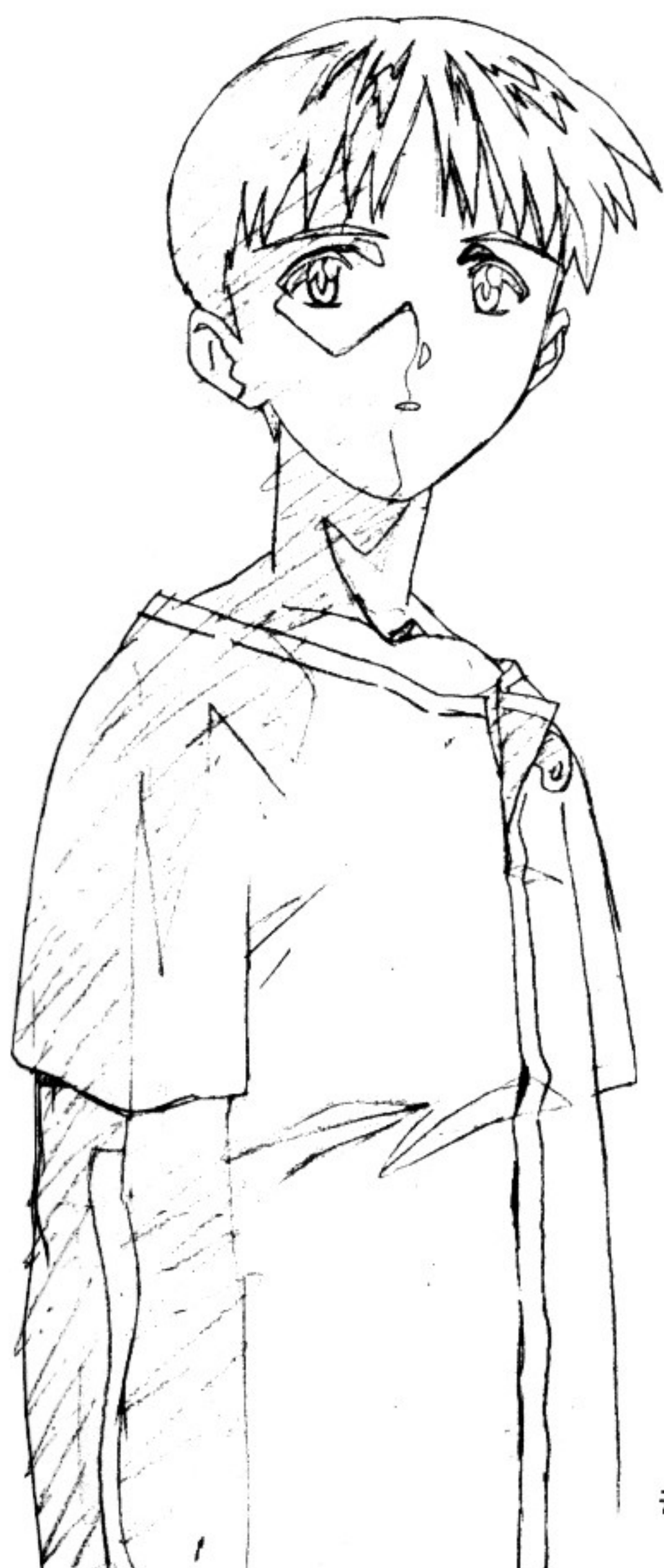


#2-C019

#2-C031

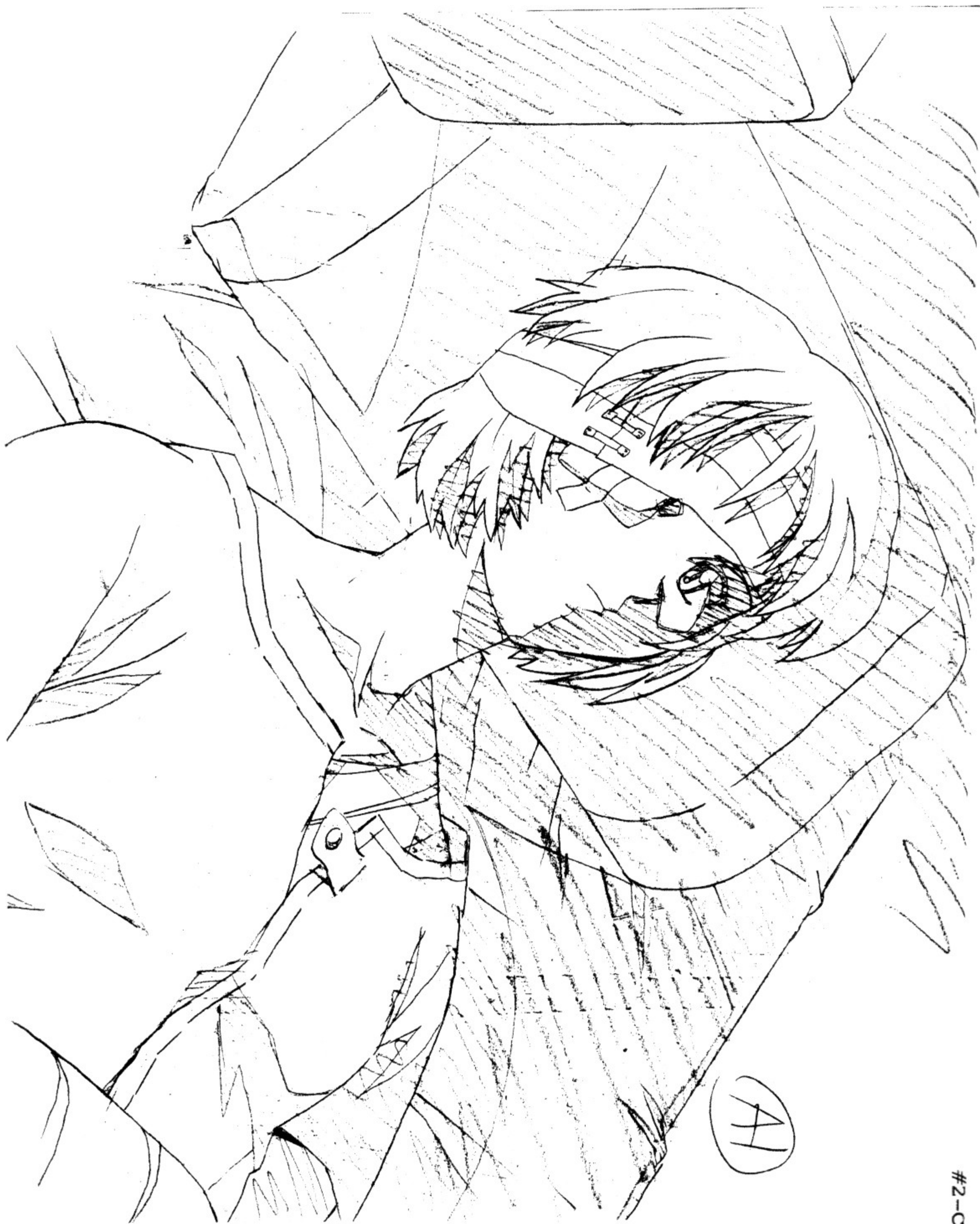
Ady

いんた
(B1)

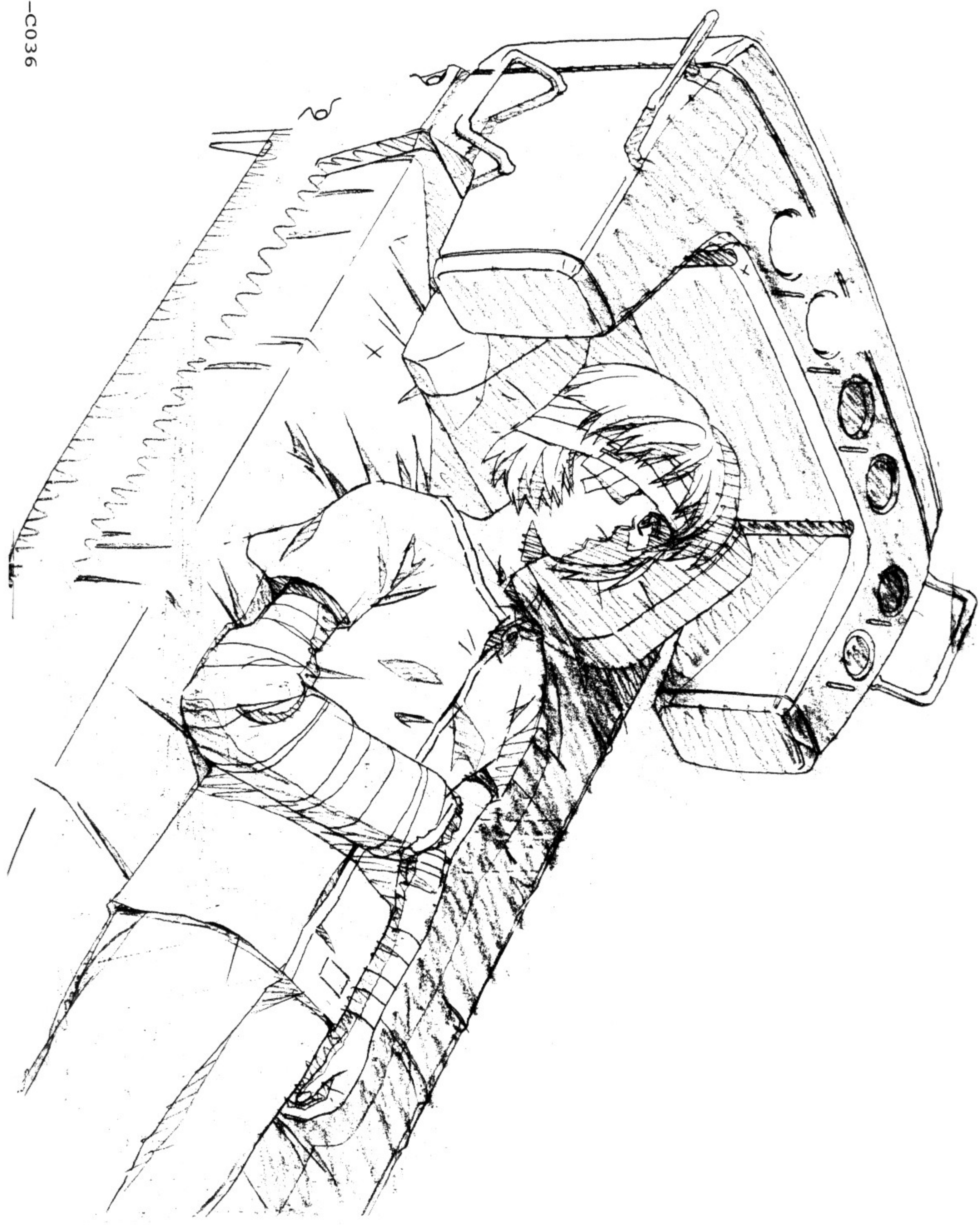


#2-C034

#2-C038



#2-C037





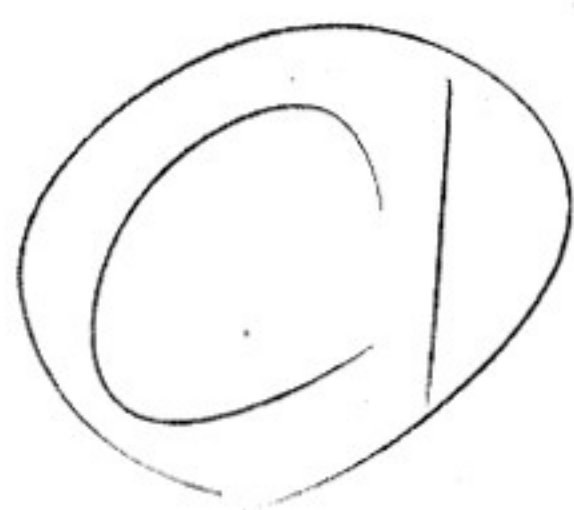
#2-C044

AD
BD 23.
CD (1 1/4)

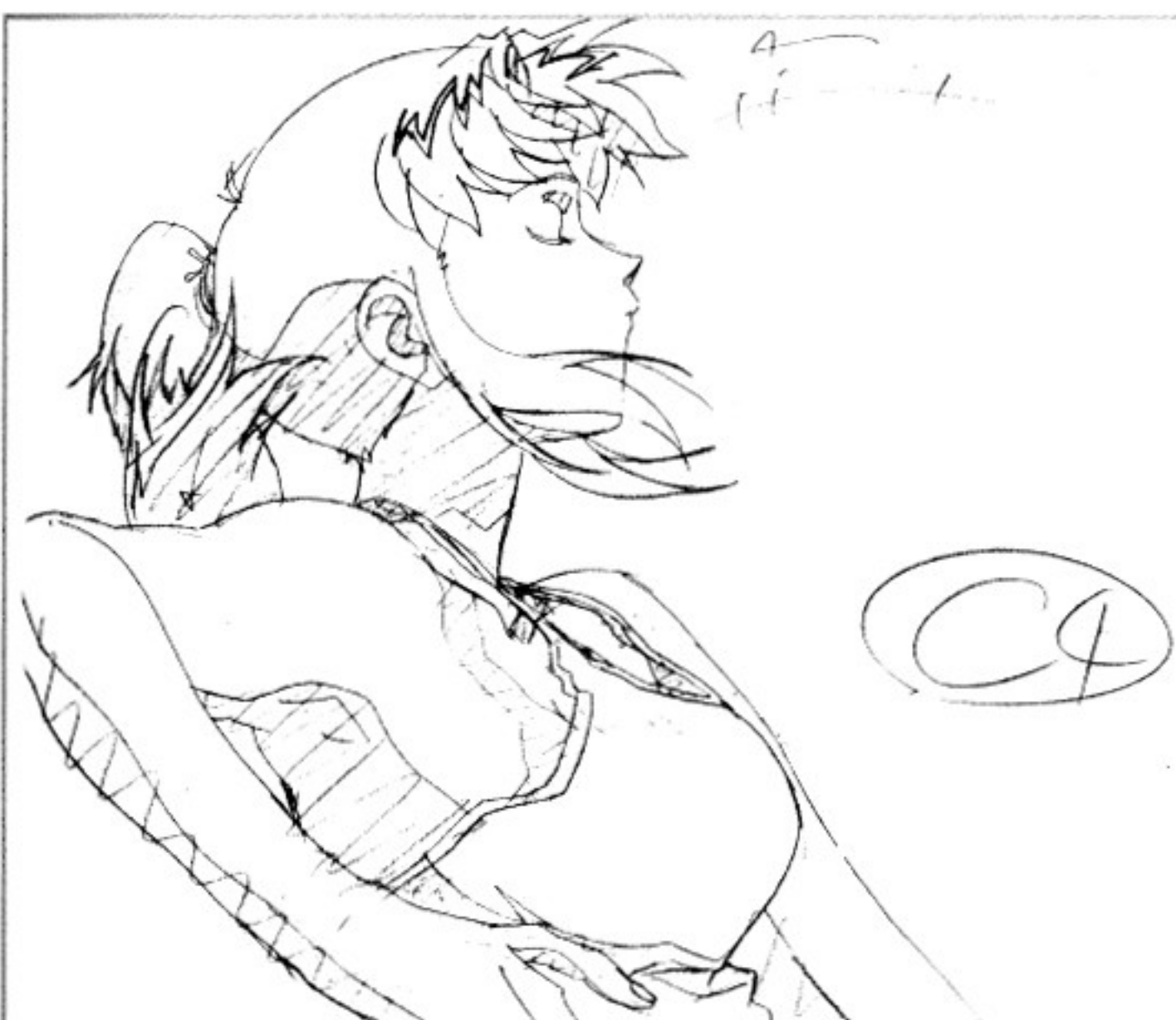
#2-C045/047



☆新サバ
全てAlexお世



#2-C046/048



A40



A1

Ex



B2

#2-C060





#2-C071



#2-C067

(A1)



#2-C072

(A2)

(B1)





#2-C073



#2-C076/083

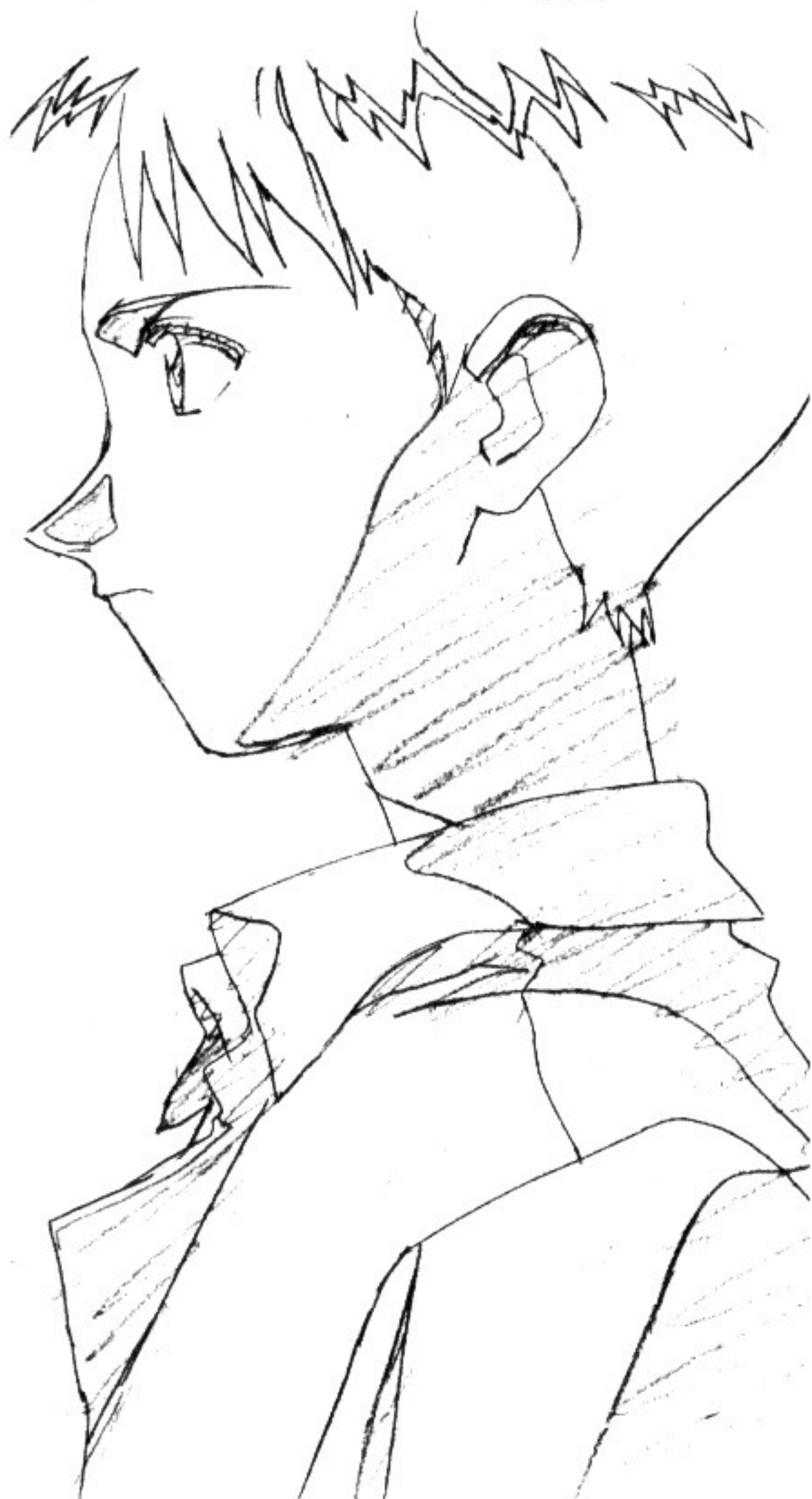


#2-C079



Acty

#2-C080



(D1)

(C1)

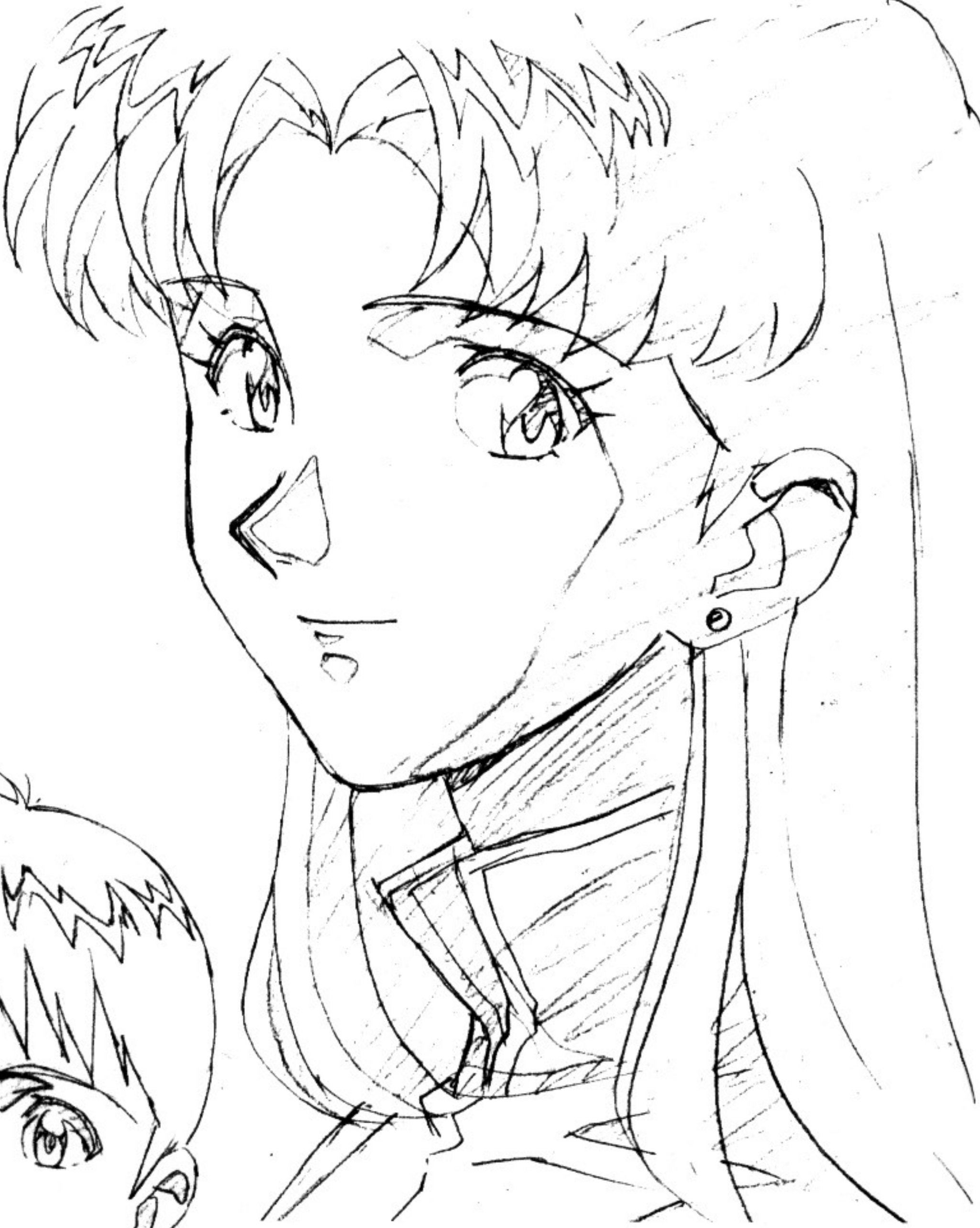
#2-C086/092



#2-C096

B4

R
C1



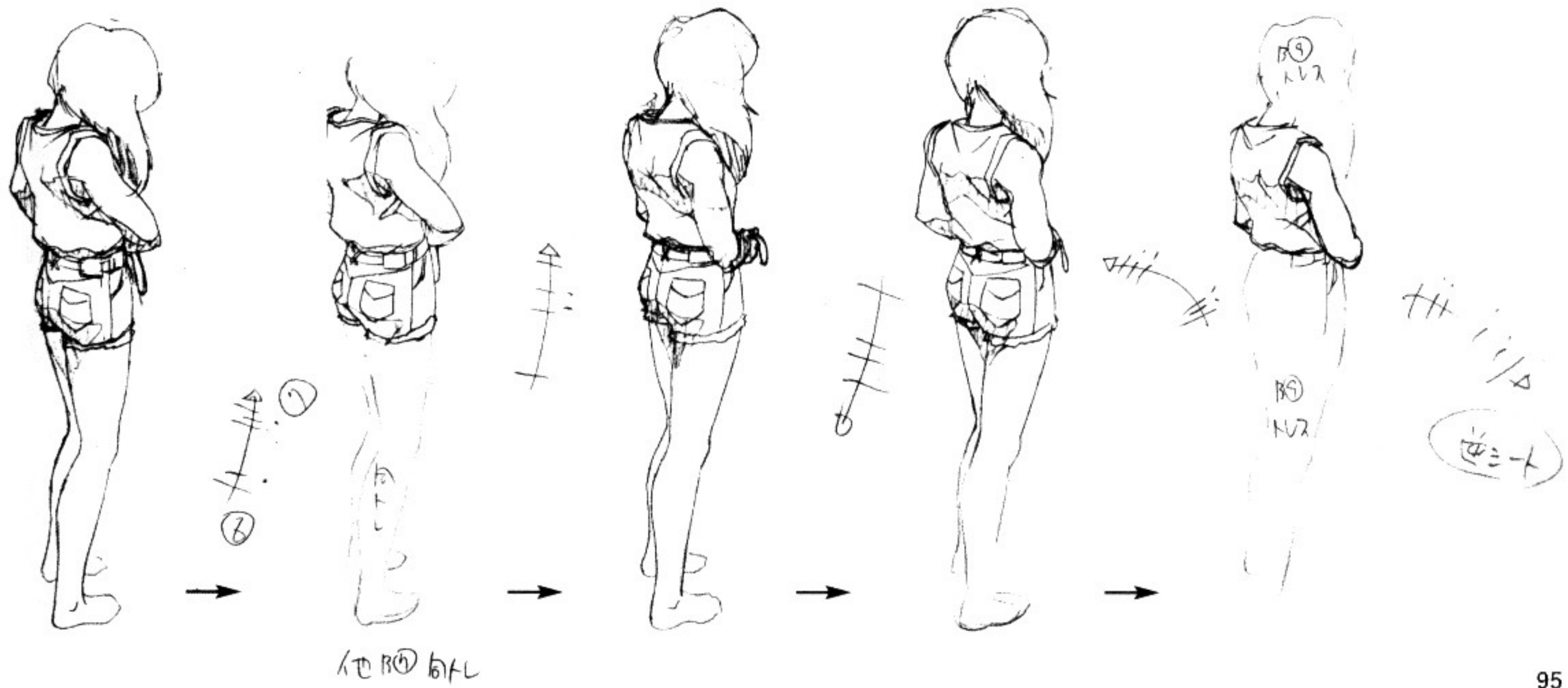
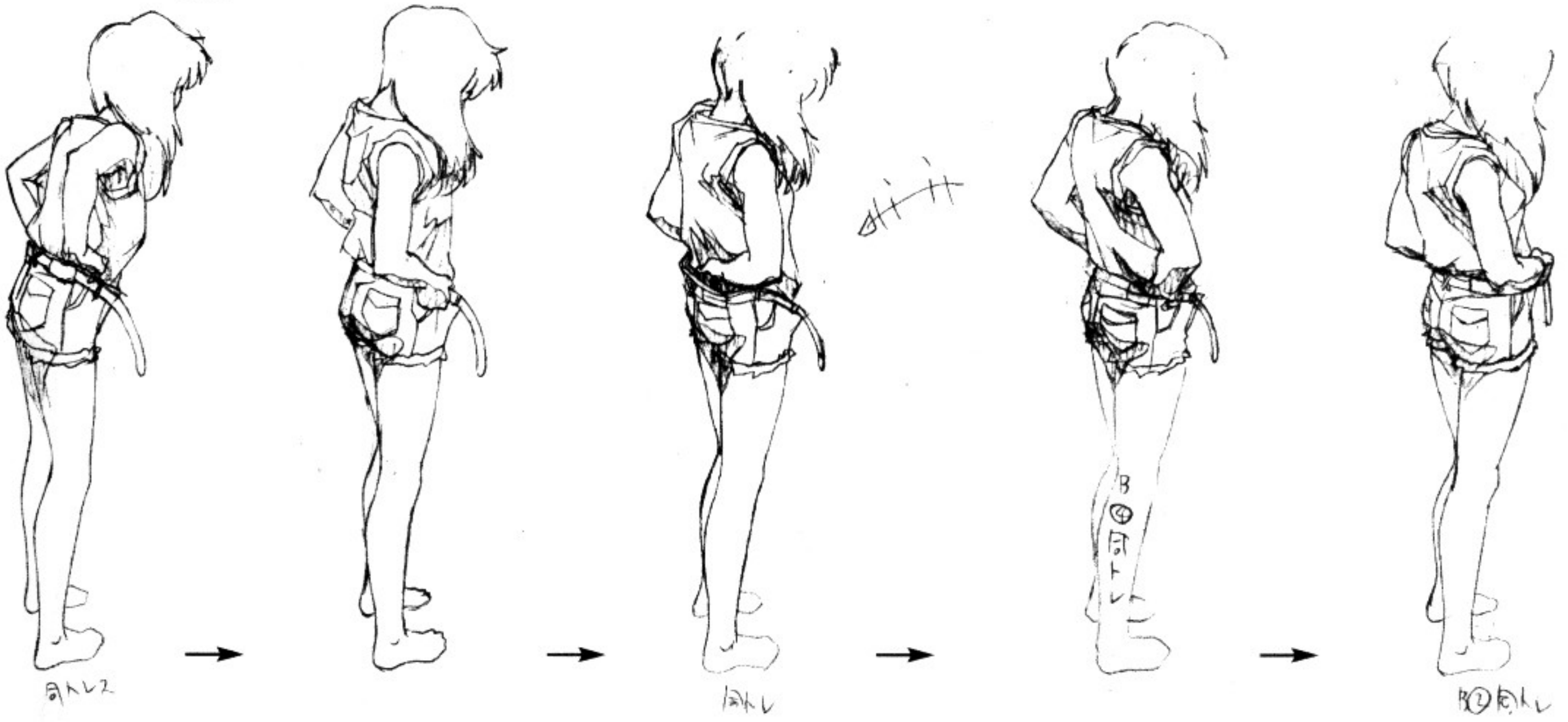
#2-C088

A4

#2-C097



#2-C120



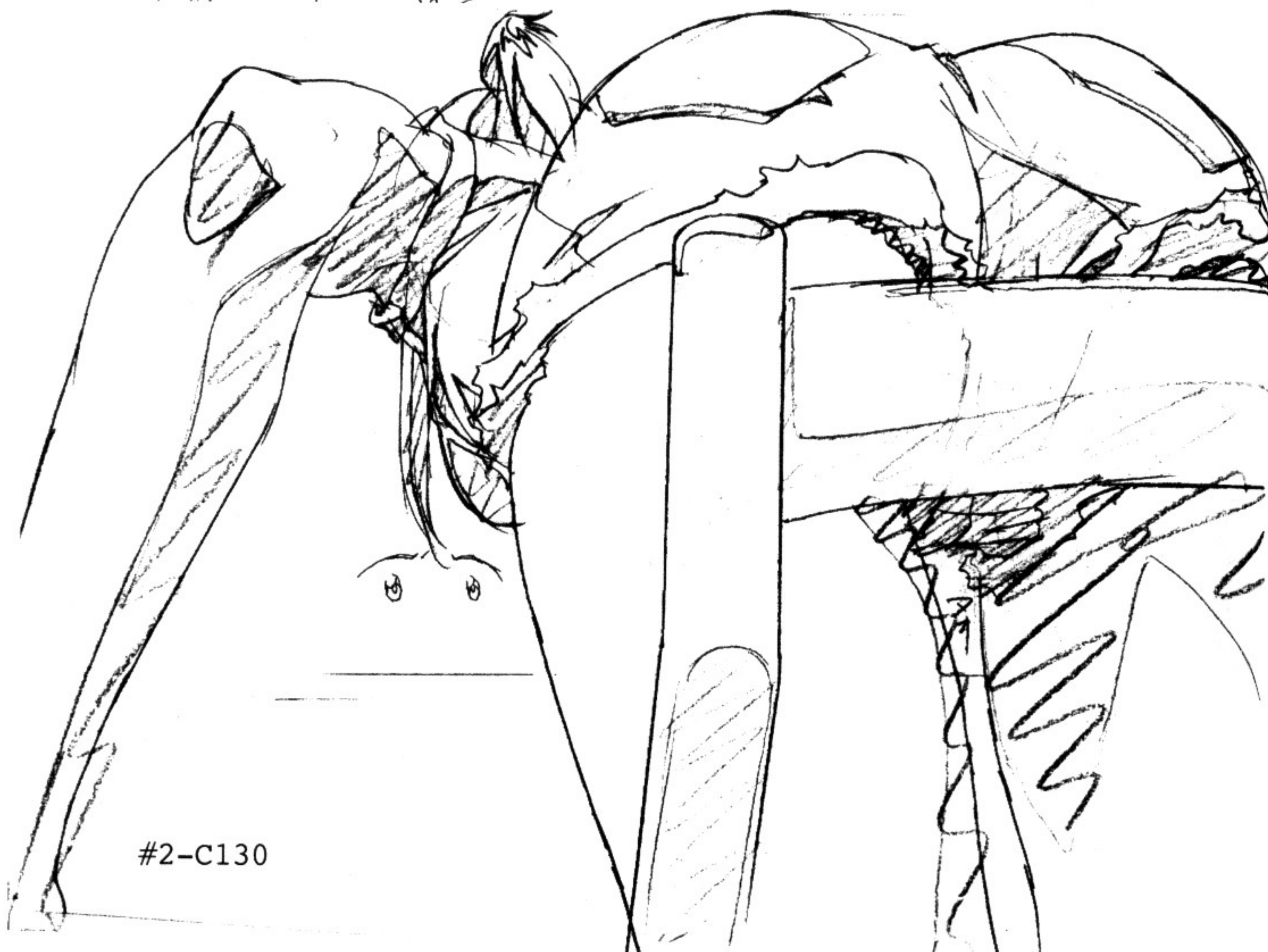
BO
117
CO

DG
117
E 0 27



#2-C124

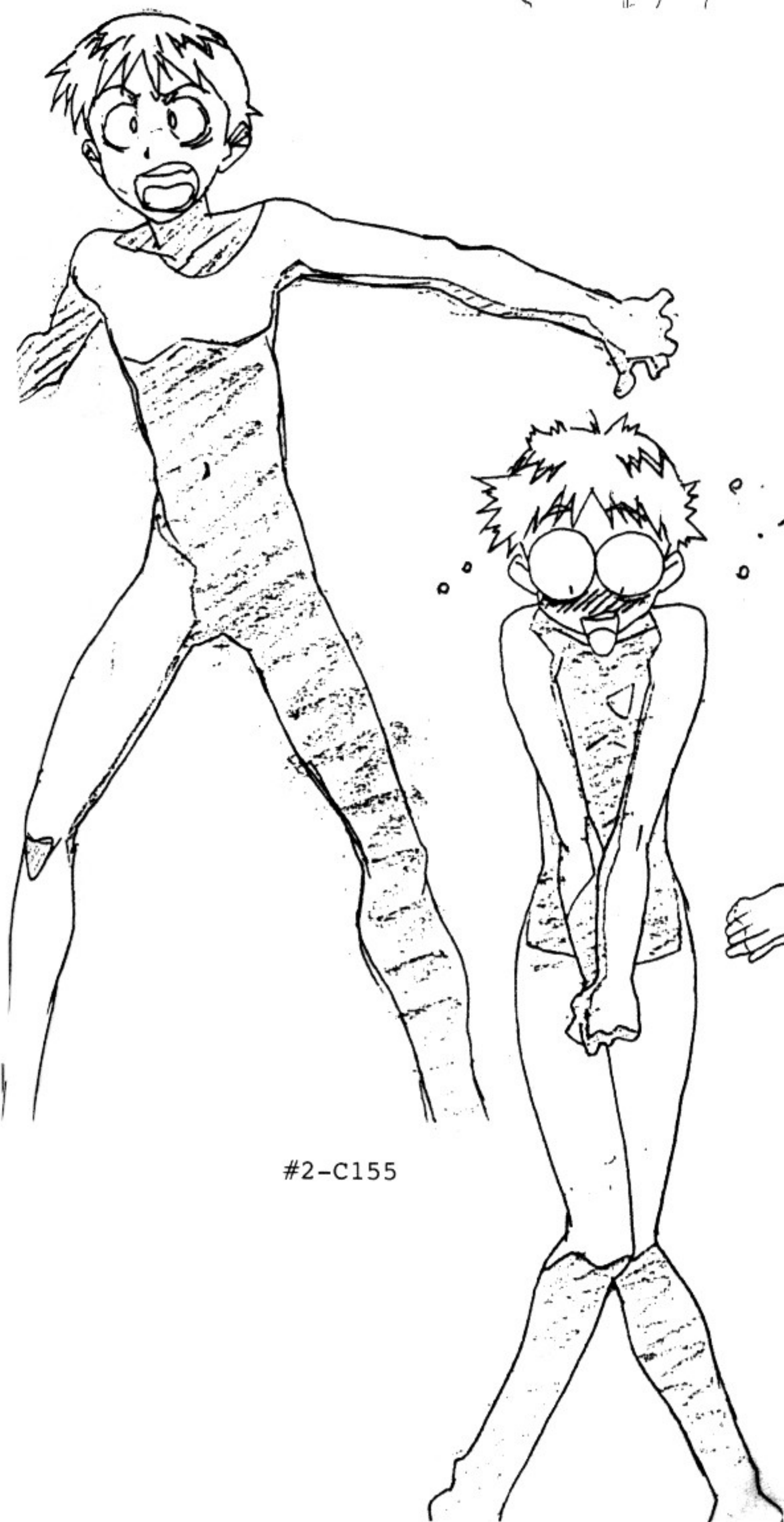
30



#2-C130



#2-C144



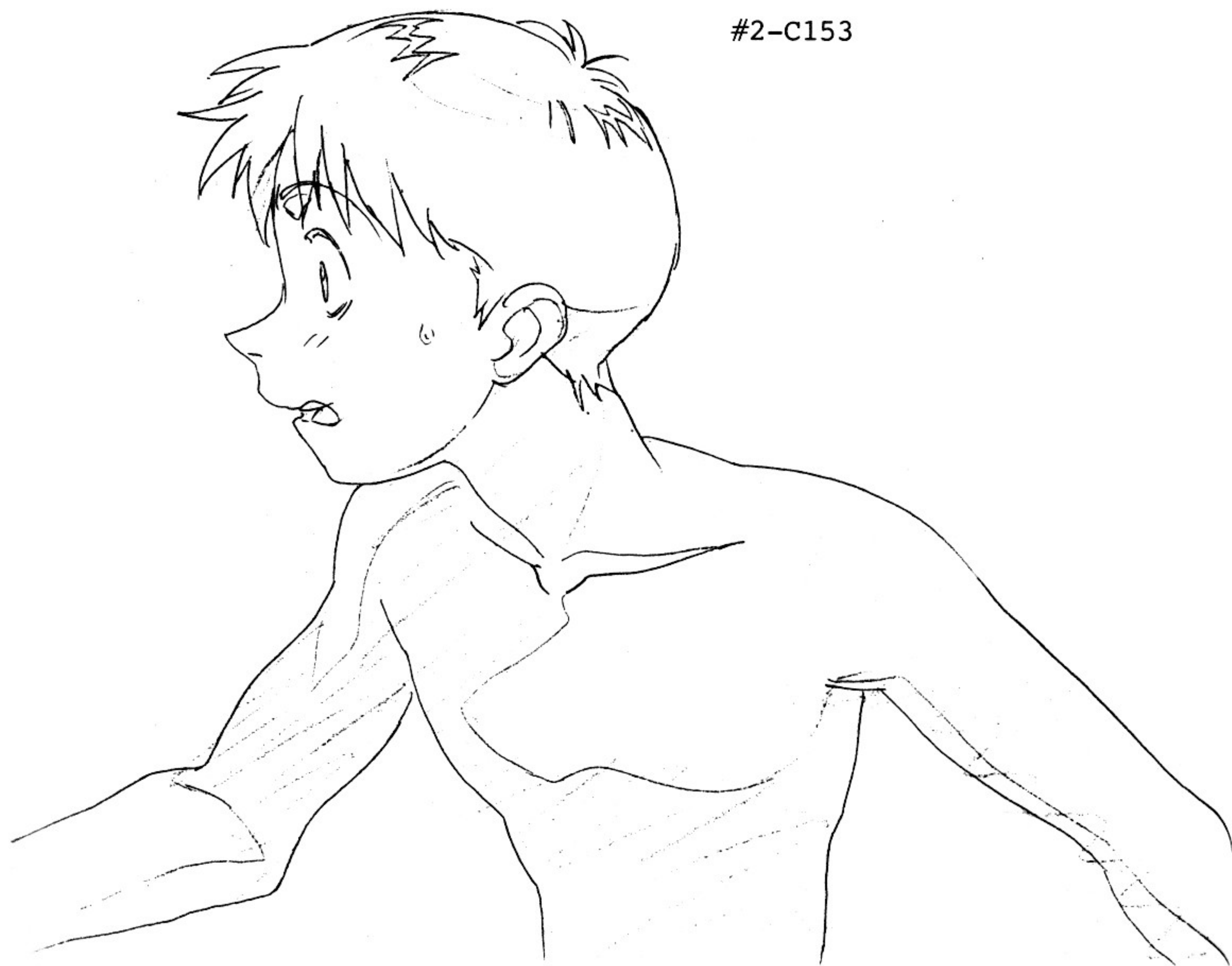
#2-C155

#2-C143

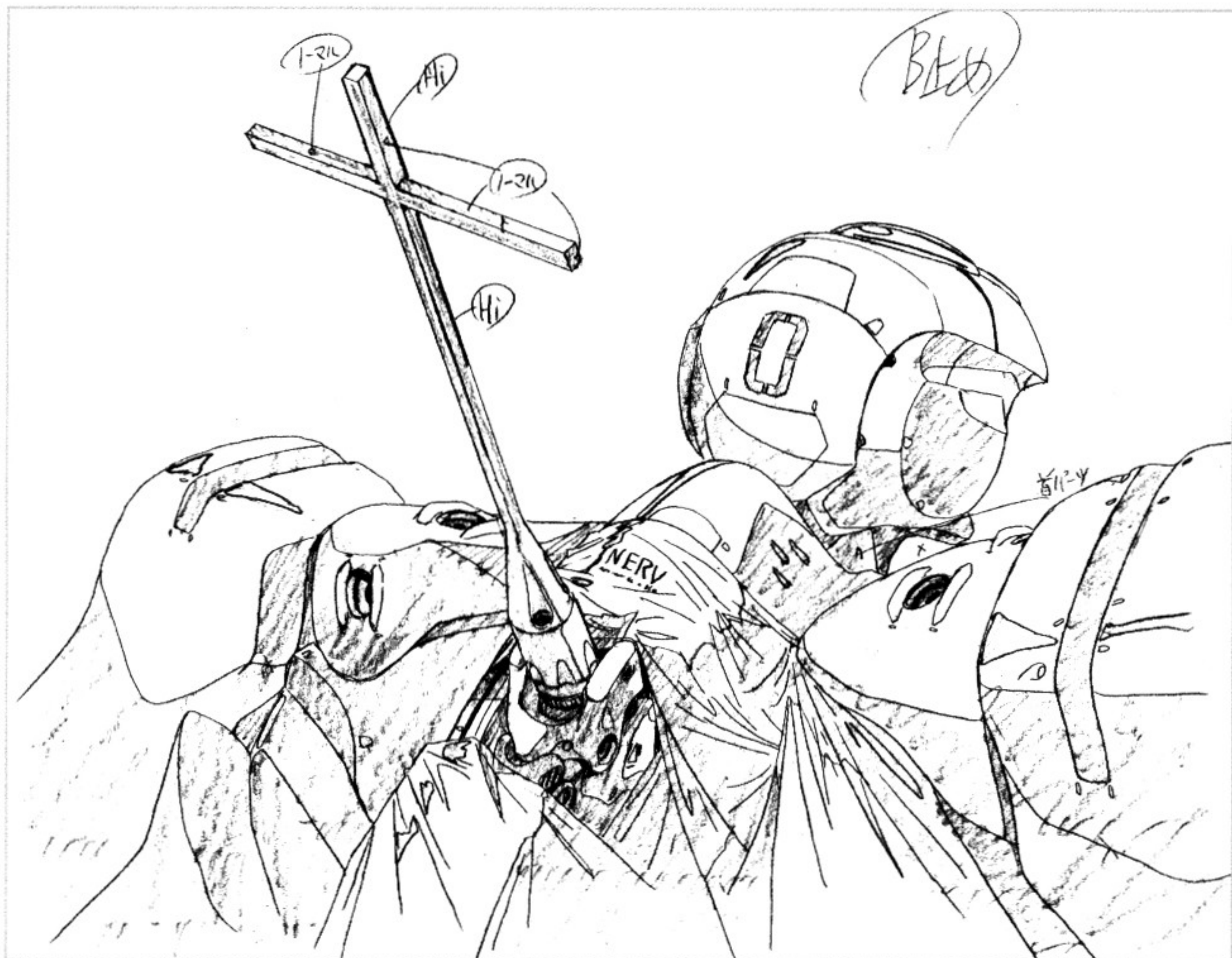




#2-C153







#2-C161



#2-C183



(B)

4/7C

#2-C187/198



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11/517のみ

#2-C190



#2-C196

#2-C192

74

60F

(B)

KL

A45

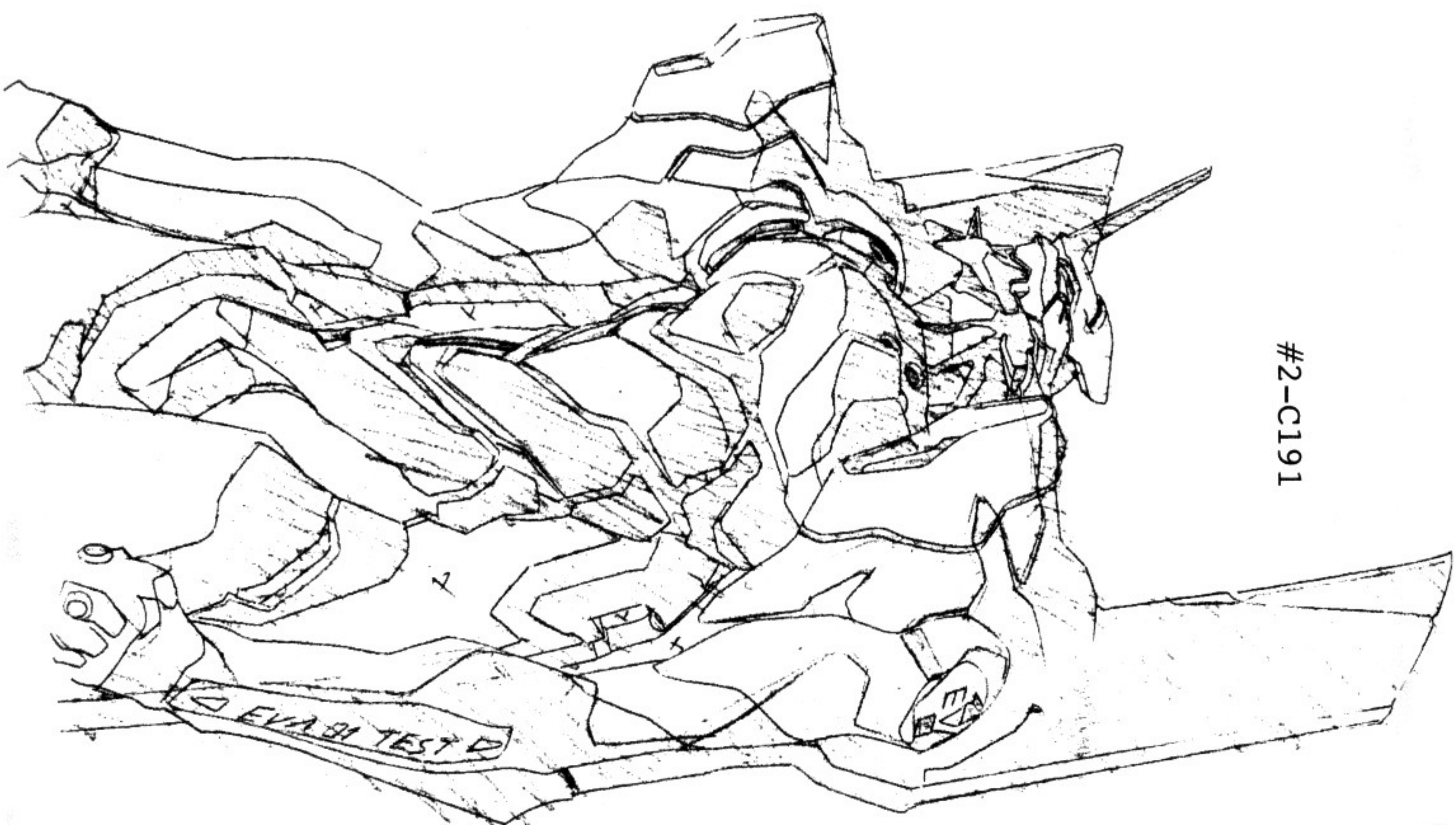
74

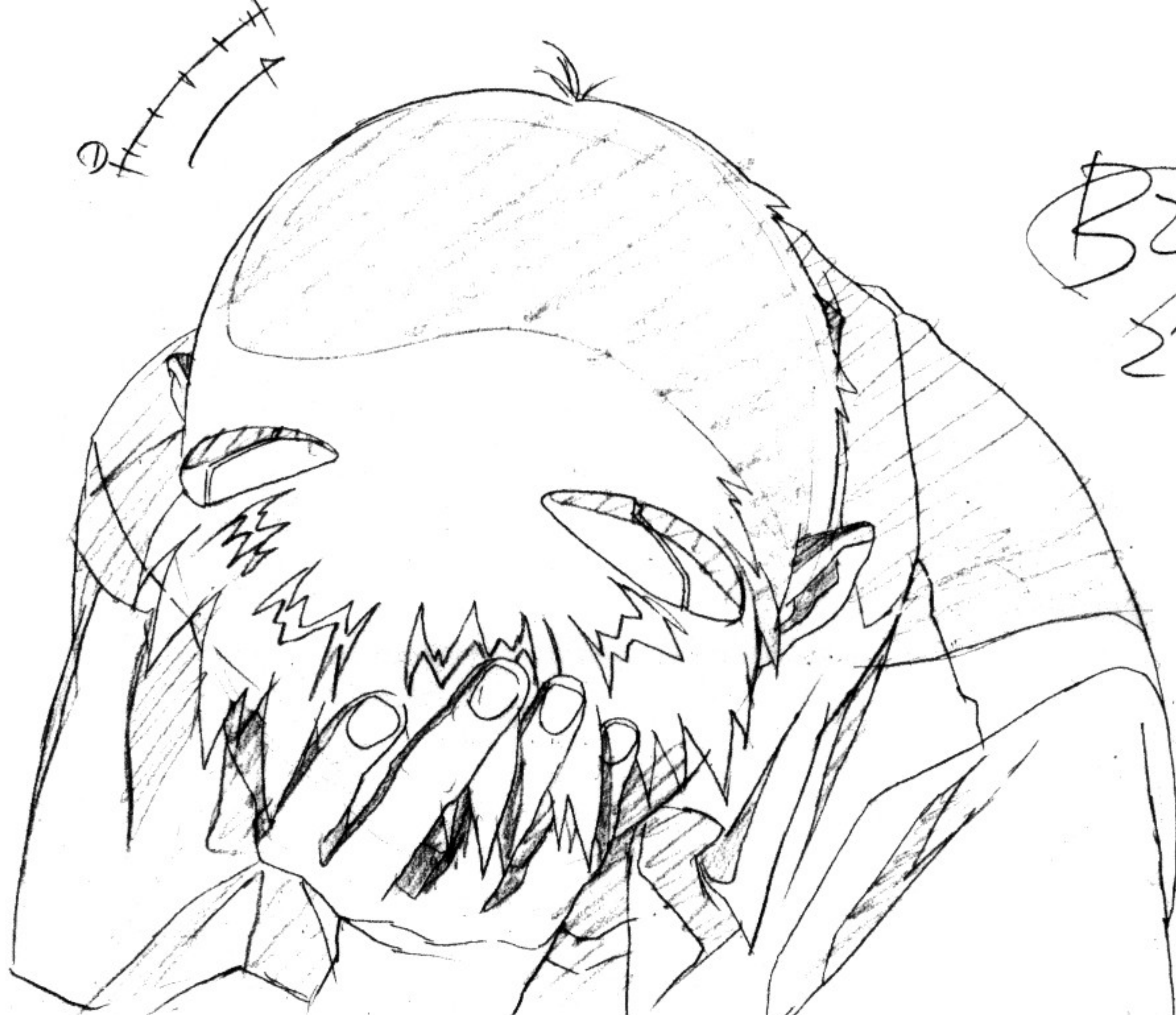
20F

A



#2-C191





B2
Σ 17°C

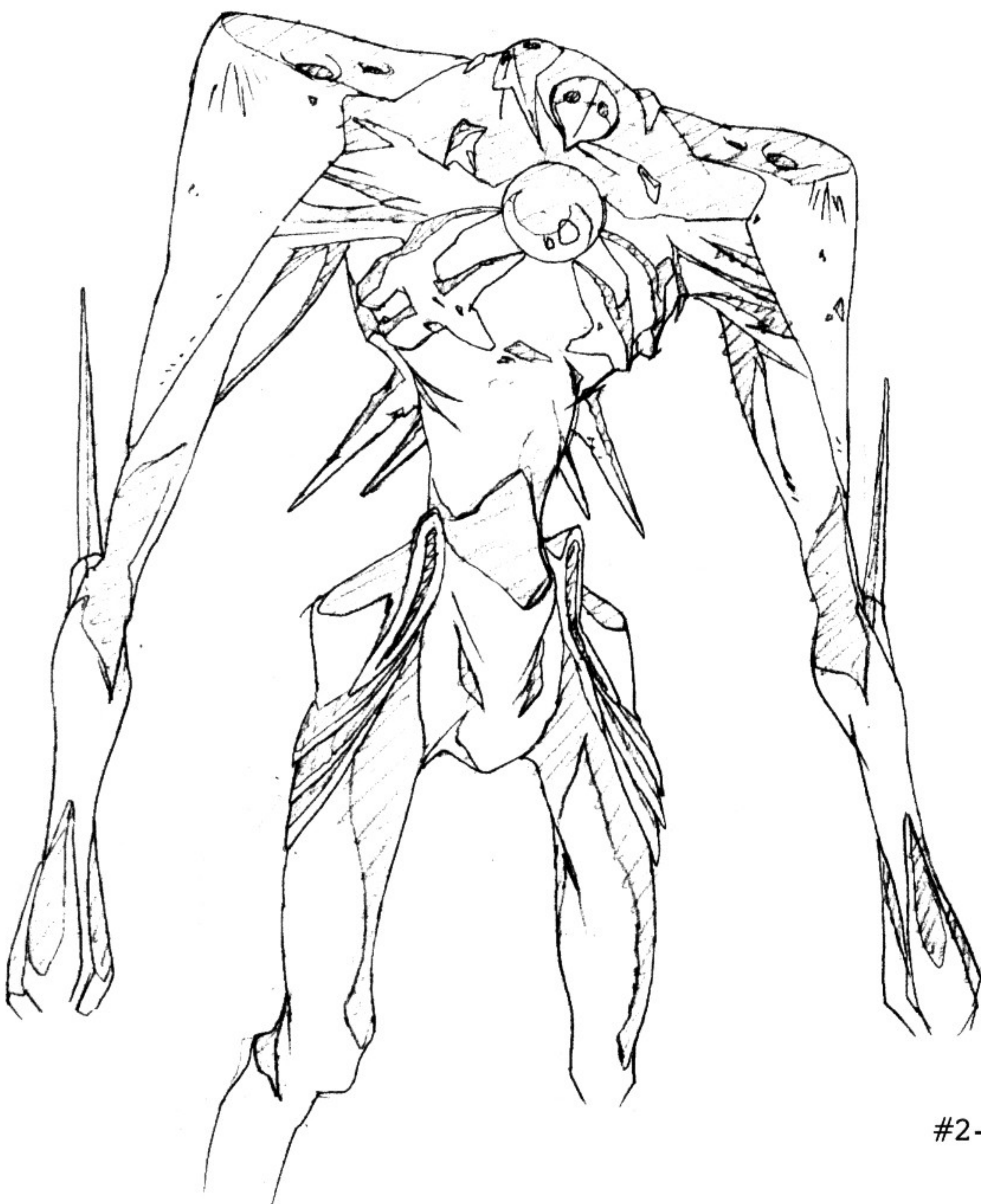
#2-C202



B5
0



#2-C205



#2-C203



#2-C213

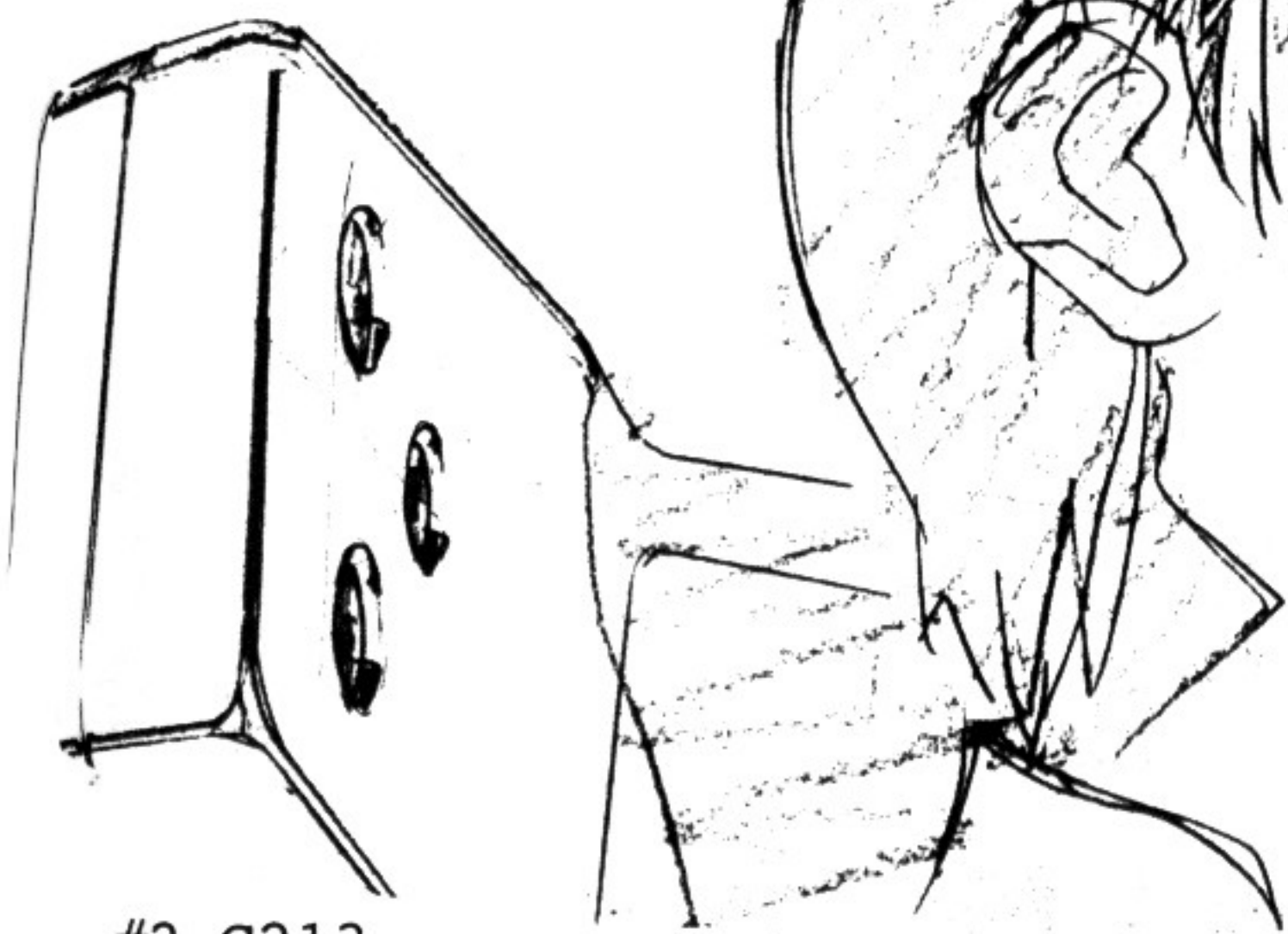


(A)

(B)



(C)



#2-C213



(D)

